



on
CAPITOL RECORDS
The Outstanding Western Music
Juke Box Nickle Nabber

TEX RITTER
CAPITOL DISCOGRAPHY
1953-1961
Part 2, second section
Aug. 18, 1953 thru Oct. 15, 1956
by D. Toborg
(see page 12)

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 181/2
Apr. 1981
\$1.00

**record
research**

**** FOUR WORD REVIEWS!!
for the Armed Forces Radio & TV Service
Transcription Labels listing; for the
Eddie Condon Town Hall Broadcasts of
1944-45 Discography; and the initial
issue of "Rhythm and News" (see page 3)

RAGGING the CLASSICS
by JOHN SAM LEWIS

JACQUES THIBAUD
(see page 11)

VICTOR RED SEAL RECORDS

THIBAUD, JACQUES, Violinist (Tee-boh' Zhack) (1930 Victor Catalog)

Jacques Thibaud is one of the greatest living exponents, at the violin, of French music and French tradition—to which he adds a well-deserved authority as an interpreter of Mozart and the "classics" generally. He has often been heard in the United States, and with fine success. For the *Schubert Trio*, see under *Cortot*.



THIBAUD

THE THIBAUD RECORDS

	No.	Size	List p.
Concerto in E Flat Major—Allegro moderato—Parts I and II (1st Movement)	Mozart 6744	12	\$2.00
Concerto in E Flat Major—Allegro moderato—Part III (Conc.)	Mozart 6745	12	2.00
Concerto in E Flat Major—Un poco adagio—Part IV (2nd Movement)	6745	12	2.00
Concerto in E Flat Major—Un poco adagio—Part V (Conc.)—Rondo (3rd Movement)	Mozart 6746	12	2.00
Concerto in E Flat Major—Rondo—Part VI (Concluded)	Mozart 6746	12	\$2.00
Romance in F—Parts I and II	Beethoven 6606	12	2.00

THIBAUD AND CORTOT

Sonata in A Major (Fauré, Op. 13) *Violin and Piano*
Complete on Three Double-Faced Victor Records
Nos. 8086-8087-8088 List Price \$7.50
Sonata in A Major (Franck) *Violin and Piano*
Complete on records 6524, 6525, 6526, 6527. List Price, \$8.50

Bill Fraser
compiler

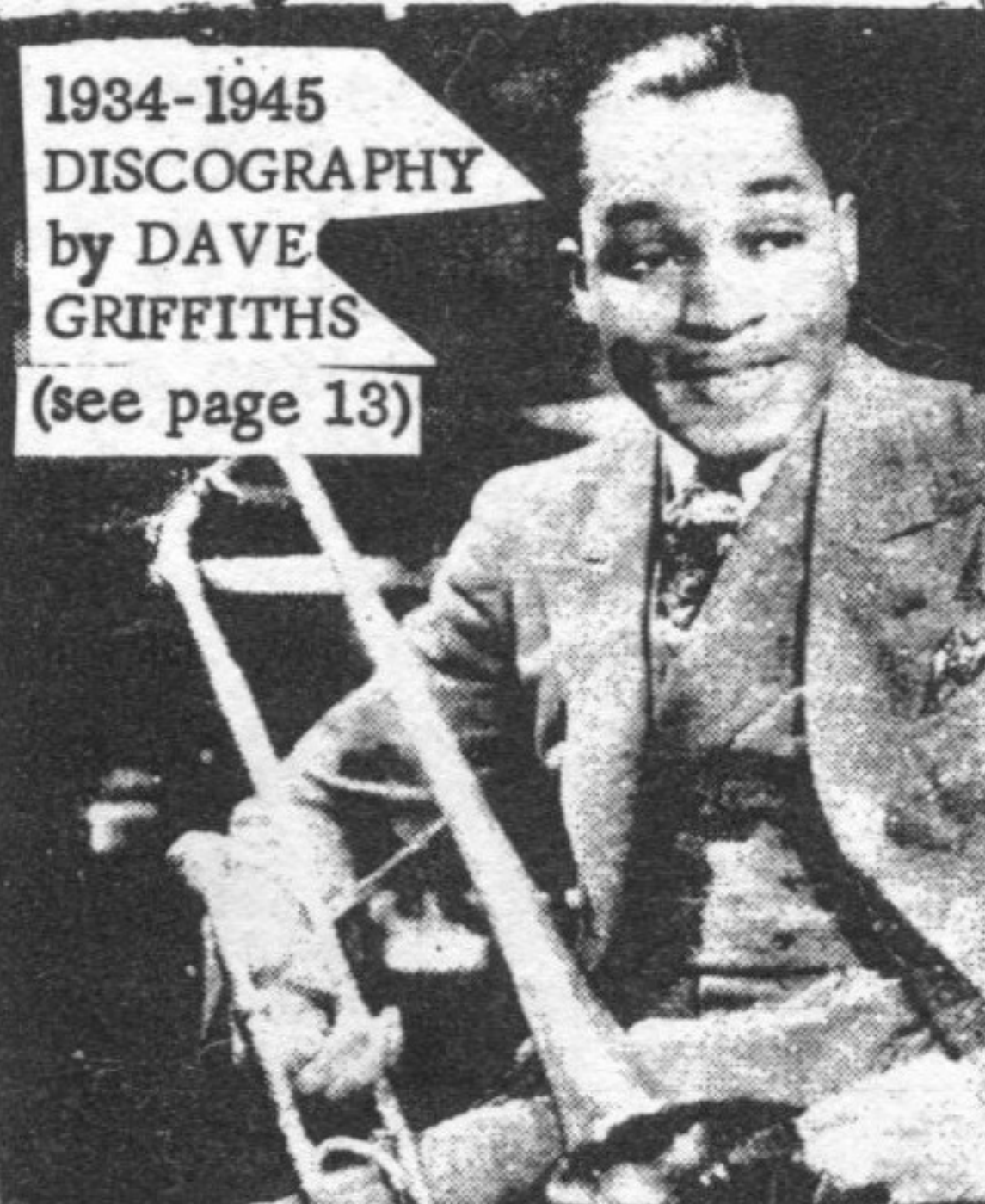
**THE
AMERICAN
DANCE BAND
DISCOGRAPHY**

corrections
and (see page 14)
— additions —

VOLUME 2
ARTHUR LANGE TO
BOB ZURKE

BRIAN RUST

1934-1945
DISCOGRAPHY
by DAVE
GRIFFITHS
(see page 13)

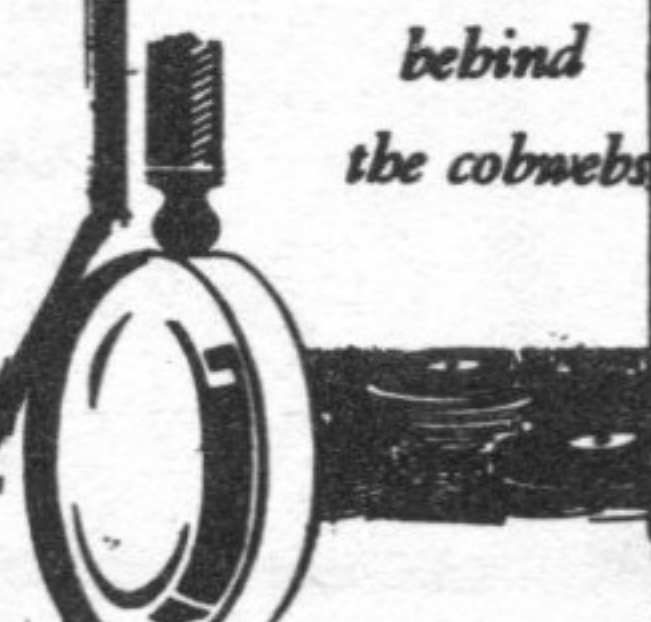


A Nostalgic Tribute
to Musical Americana
**CLYDE BERNHARDT
PART FIVE**

DISCO-ING IN
GEORGE BLACKER

George's House Cleaning Time!
Musical Saws, Slide-Trumpet-Sax, pitchfork and the
Marr-Hoo-Baw, a Perfect Herschel Gold Seal, a nutty
National Music Lover and more Hits than you can
shake a Waltz at...!!! (see page 2)

(see page 12)



Carl KENZIORA's
PLAZA 5000 Masters
(cont'd 8700 to 8744)

Modern Eyes-zing

**SIGNATURE
MASTERS LISTING**
by BOB PORTER

Part 5 (conclusion of listings)
(see page 9)

BLACK PATTI

Henry Henriksen (see page 10)

Chapter Four
"Achievement survey"



(see page 8)

**LIBERTY MUSIC SHOP
RECORDS**
NUMERICAL LISTINGS
by Jack Raymond
- also a Discographical survey
by LK and RC.

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MUSIC SHOP**
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PERSONAL RECORDING

From the Musical
"Take A Chance"

SHOULD I BE SWEET?

—DeSy'va-Youmans—

MARION CHASE

SINGING AND PLAYING

L 153-B



LEI FROM HAWAII
(Fletcher)
RRUZ FLETCHER
L-159
(170741)



AVALON
—Rose-Jolson—
JUST LIKE A GYPSY
—Simon-Bayes—
LOOK FOR THE SILVER LINING
—De Sylva-Kern—
EMILE PETTI and his
Savoy-Plaza Orchestra
L 272



JUBILEE MEDLEY—Part 2
A PICTURE OF ME WITHOUT YOU—
WHEN LOVE COMES YOUR WAY
(Cole Porter)
BERMAN AND BAUM
L-187



MA MIE
—Yamblan - Harlan—
CLAUDE ALPHAND
L-350

PART FOUR

the H³ chrono-matrix file!

Harold H. Hartel

(see page 4)

ll

DISCO-ING IN GEORGE BLACKER

Over a period of several months or more, I've managed to accumulate a number of discographical odds and ends I considered worth sharing with you, but none of them were such as to warrant taking up a whole column, and I had a lot of other fish to fry. Now I've fried those fish, so it's time to air out the kitchen and take up the loose ends and oddments.

Mussehl & Westphal Musical Saws, Slide-Trumpet-Sax, Pitchfork -and their Marr-Hoo-Baw.....and their little plastic records

Several years ago, I reported in these pages on what I'd learned about those odd little plastic records labelled "Mussehl & Westphal, Ft. Atkinson, Wisconsin." I'd encountered a few of them, and wondered what they were made for. Obviously, they weren't children's records, but it was equally clear that their playing time was too short to give very satisfactory musical results. The title information was most unhelpful; I could see the sense of "Saw Solo" and "Saw Duet", but was baffled by "Slide-Trumpet-Sax" and "Marr-Hoo-Baw". An ad in a 1974 issue of "Yankee" gave me some hint that Mussehl & Westphal were manufacturers of musical saws, also that they were still in business as of then. Mr. Clarence J. Mussehl, co-founder of the company, answered my initial letter of inquiry, explaining that the little records were used for advertising and promotional purposes, either being sold at 10¢ each or given free with the purchase of an instrument. In the 20's, M & W produced a few other things besides the musical saws: the "Slide-Trumpet-Sax" (which was actually a kazoo), the "Pitchfork" and "Marr-Hoo-Baw", both of which were played with a steel bar and produced a sound similar to that of a Hawaiian guitar. All of these except the saws had been dropped by 1974. I saw the M & W ads in "Yankee" for a while longer, and when they ceased to appear there, I inferred that Mr. Mussehl, who was well stricken in years, had either retired or passed away, and gave the matter little further thought. Late last summer, though, I got a letter from Mr. Dan Wallace, of Delavan, Wisconsin, who, it transpired, had taken over the operation of Mussehl & Westphal shortly after Mr. Mussehl's death, which apparently occurred in the latter part of 1978. He had found my letters in the files, and a copy of one of the little M & W records I'd sent to Mr. Mussehl, who had said he didn't have any of them left. Mr. Wallace also sent a recent copy of "Sawing News of the World" and reprints of two newspaper articles, one of them about Mr. Mussehl, the other about himself and his taking over the company.

A brief recap of the history of Mr. Mussehl's introduction to and involvement with the musical saw might be interesting, so here goes. He first heard a saw being played by members of a vaudeville troupe billed as "The Weaver Brothers & Elviry" in 1919. Captivated by the unique sound of the saw (a sort of cross between a violin and a slide whistle—in fact, it's hard to tell them apart!), he went home and tried to get music out of some of his father's saws — not very successfully. Finally he stumbled on the secret: the blade had to be bent into a sort of "S"-shaped curve; the tone created depended on the degree of bending.... Given that it was possible to get sound out of the thing at all, the next problem was to find out how to get acceptably musical sound. When he'd learned that technique, Mussehl decided to try it out in public with his brother's small dance band, with which he sat in on banjo from time to time. His saw playing aroused such interest that he published a book of instructions in 1921. It sold well, but many purchasers complained when they found that not all saws were capable of producing musical tones; it seemed that some steels were mute. When Mussehl approached the executives of the Atkins Saw Company of Indianapolis with the suggestion that they help him to perfect a musical saw, they must have thought he was loose in the flue. Despite their skepticism, they gave him all the help they could, and in a week or so, Mussehl had found the best combination of alloys and measurements. The musical saw industry was thus born. During the 20's, the saws sold at the rate of thousands a week, and Mussehl had to hire an office staff of eight to handle the orders. Business dropped off sharply in the Depression era, and steel was unavailable during the war years of the 1940's, but Mussehl was able to resume operations in the 50's, after working as a paint salesman. He continued to sell saws until his death in 1978 at 84.

Dan Wallace, an airline pilot by training, had a saw sharpening business as a sideline, and finding an ad for M & W in "Popular Science", answered it just out of curiosity. This led to their becoming friends, and also to Wallace's buying the business after Mussehl's death.

If the foregoing has aroused your desire to buy a saw and learn to play it, you may write for prices and further information to: Mussehl & Westphal, 130 South 4th St., Delavan, Wisconsin - 53115. If your musicianship turns out not to be so hot, you can always use the saw for its original purpose.

Herschel Gold Seal from Pathe-Perfect???

In Issue # 131 of this journal, Henry Henriksen published a listing of Herschel Gold Seal Records. As you remember, nearly all but one of them were derived from assorted acoustic and electrical Gennett masters; the sole exception — 2021 — used Cameo masters, probably renumbered from Pathe-Perfect. I saw another Pathe-derived Herschel Gold Seal in an auction list recently, and took down the serial number — 2018 — and noted the fact, as given by the dealer, that it coupled the same titles as Pathe 36847 or Perfect 15028:

A - "Jeanmine in Lilac Time" - Majestic Dance Orch.

B - "Someday, Somewhere" - Deep River Orch.

Both sides of the HGS are credited to the "Herschel Society Orchestra. Next, the obvious question: were any other Perfect couplings issued on HGS under the old catalog numbers? One never knows, do one....

Nuts over National Music Lovers!!

Anyone care for an example of why discographers go nuts if they're not loose in the flue to begin with? Try this one on for size: I have recently found a copy of Nat'l. Music Lovers 1165:

A(6629-2) - "Breezin' Along with the Breeze" - Manhattan Musicians (v I. Kaufman)

B(6381-2) - "Baby Face" (v. H. Arlen) - Master Melody Makers (H. Arlen is HAROLD ARLEN!)

Looks straightforward enough, doesn't it? BUT — did you look very closely at that B-side master number? It isn't the right one! The correct master number for "Baby Face" is 6648, as I found out when I checked it in Rust. Moreover, the NML issue given in Rust is not this one. The correct title for master number 6381, according to the Plaza/ARC files as added to by Carl Kendziora and Perry Armagnac (they filled in a large gap in the CBS files, and this number was one of the missing ones), is "That Certain Feeling", credited to the Continental Dance Orchestra. To top it all off, I can find no listing of NML 1165 in the ADBD for either title. I can't guess how this affects any of you, but my faith in the veracity of die-stamped master numbers (many of which are applied only to metal parts, not written directly on the wax at the time of recording) has been jolted a bit. This may not be particularly important, but I mention it here so you may make of it what you will: the digits in which the incorrect master number are stamped on side B of the record are not the same small size as was typical of most true master numbers such as appear on Regal and Domino issues; rather, they are slightly larger, more like the fake "control" numbers found on Oriole and Jewel records. Also, one of the digits is indented, while the other three are in bas-relief. Does anyone have an NML issue of "That Certain Feeling" whose master number is 6648? That would make the thing nicely symmetrical, if nothing else. Its effect on the supposed sanity of discographers can only be guessed.....

The "HIT" man is here again!!

A few odd bits of data about Hit records have been lying on the shelf for quite a while now, and it's high time I unloaded them. To begin with, here are a few additions to the Hit 8000's series, provided by Harold Flakser:

8023: "Brunette or Blond/My Dream" - Emil's Zauber Orch.

8024: "Ever or Never/To You" - Emil's Zauber Orch.

(Above from album H-106)

8032: "Long Long Ago/Good-bye" (Tosti) - Julius Weber Group (from album H-108)

8062: "Sympathy/When a Maid Keeps Knocking at Your Heart" (above from album H-115, by the Piano Twins)

8073: "Becker Polka/Twin City Polka" - Sam Becker's Polka Players (from album H-118)

Also, I found a reissue on Varsity 217, produced by the Wright Record Corp. of Meriden, Conn., of two of the eight titles by the Juanita Hall Choir issued in Hit Album H-107:

217 a(M270) - "My Old Ky. Home"

b(M271) - "I Dream of Jeanie with the Light Brown Hair"

On the strength of that discovery, I am prepared to say the remaining untraced adjacent masters (269 and 273 to 276) are by the Juanita Hall Choir.

Curiously, only seven of these are known; besides the two cited above, these are:

"Come Where My Love Lies Dreaming"

"Beautiful Dreamer"

"Old Black Joe"

"Camptown Races"

"Oh Susannah"

(cont'd on page 24)

Our reviews of these research endeavors are just four words long. "RR recommends them highly"

THE AFR&TS (GOLD LABEL) TRANSCRIPTION LIBRARY



A LABEL LISTING BY
RAINER E. LOTZ

write to Rainer E. LOTZ, Windmuhlenstr. 4A,
D-5300 Bonn West Germany to find out if there are
still some left.

a discography by **THE**
Bozy White
EDDIE CONDON

"TOWN HALL BROADCASTS"

1944-45

write to Bozy, c/o of Shoestring Records, P.O. Box 10208,
Oakland Calif 94610 regarding its availability

contact editor BJORN JENTOFT, P.O. Box 184,
Old Saybrook, Ct. 06475 for details on how to
get the publication



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THE STARLARKS...T-BONE WALKER...INTRODUCTION TO SPECIALTY...

record
research

presents

BLUES RESEARCH

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. *THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH, (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

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ISSUE 9 -Nashboro, Excello, Nasco et
and label Index of issue 1 to 8...
ISSUE 15 -Manor, Arco, Regis and JOB.
ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

Just 5 left of original 17

**make remittance payable to
Len Kunstadt....

(see below regarding BR 17)

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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91 92 93 94 95 96/7 98 99 100 101
102 103 104 105 106 107 108 109 110
111 112 113/4 115 116 117 118 119/20
121 122 123 124 125/6 127 128 129/30
131 132 133 134 135/6 137/8 139/40
141 142 143 144/5 146/7 148 149/50
151/2 153/4 155/6 157/8 159/60
161/2 163/4 165/6 167/8 169/70
171/2 173/4 175/6 177/8 179/80

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to representative DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS...

EDITORS - Len Kunstadt and Bob Colton
CONTRIBUTING STAFF: Walter C. Allen, Perry Armagnac, Woody Backensto, John Baker, George Blacker, Paul Charosh, Sam Charters, Bob Davenport, Dick DuPage, Harold Flakser, Barry Hansen, Sheldon Harris, Bob Healy, Frank Kelly, Carl Kendziora, Joe Klee, John McAndrew, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vazoulias, Howard Waters, Ray Wile and Mike Zaccagnino.

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Harold H. Hartel
55 Bane Street
Newton Falls Ohio 44444

Harold H. Hartel

Now for a brief explanation of H3 Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (e.g. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during" the month, definite date unknown" (e.g., see April 1922 OM5 - Gynsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

[illegible]

Comings:: Berliner correspondence from Ray Wiley;
Edith Piaf discogs. Capitol 100 up series; Mercury 5000 listings; the Climax
label research; Luckey Roberts collage; Joe Davis history and photorama,
R&B and Blues discographies and label listings; the early 30s Crown label
listings... and many fascinating Filling In Discographical letters, etc.

1923-cont'd	Col	Gnt	OK	PA	Vic	EG-127
Dec	Churchill	Chi	Sleep Baby Sleep	1588-1-2		
			Mad Man Blues	1589-1		
	Cox		Mama Doo Shee Blues	1594-1-2		EG-143/JR-352
			Worried Mama Blues	1595-1-2		
	Rainey		Bad Luck Blues	1596-2		EG-525/JR-1265
			Bo-Weevil Blues	1597-1-2		
			Barrel House Blues	1598-2		
			Those All Night Long-	1599-1-2	-Blues	
	E.Henderson		Black Man Blues	1601-1		EG-274/JR-709
			Worried 'Bout Him Blues	1602-1-2		
	Cox		So Soon This Morning-	1604-1-2	-Blues	EG-143/JR-352
			Mail Man Blues	1605-1		
			Confidential Blues	1607-2		
	Rainey		Moonshine Blues	1608-1-2		EG-525/JR-1265
			Last Minute Blues	1609-2		
			Southern Blues	1612-2		
			Walking Blues	1613-2		
	Straight		My Sunflower Maid	1616-2		JR-1509
			Forgetful Blues	1617-1		
	Lichter		Linger Awhile	1618-2		-961
			I'm All Broke Out With-	1619-1-2	-The Blues	
	Wade		Someday Sweetheart	1620-1-2		-1614
			Mobile Blues	1621-1-2		
3	Calif. R.	NY	81354-4-5-6	Arcaidy		-225
			81362-9	Rememb'ring		
30.	Rigeon		72131-B	That Two Two Tune		EG-57/JR-136
	Piron		72132-B	Bouncing Around		JR-1229
			72133-D	Kiss Me Sweet		
4	O.M. 5		81379-4	More		-1188
			81380-2	She Wouldn't Do What I Asked Her To		
	R.Smith		81391-3	Chicago Bound Blues		EG-568/JR-1430
			81392-3	Mistreatin' Daddy		
	O.M. 5		81393-1	St. Louis Gal		JR-1138
			81394-2	Shufflin' Mose		
	Reinhers		8640	Mah Jongg		-1285
			8641-A	The Boston Trot		
	Virginians		Mama Loves Papa, Papa Loves Mama	29103-2		-1609
			Mama Goes Where Papa Goes	29104-2		

1923-cont'd	Col	Gnt	OK	PA	Vic	EG-127
Dec 4c.	Easton	NY	Window Shoppin' Blues	72140-A		JR-460
			Cast Away	72141-A		
5	Midway	Chi	Buddy's Habits(sic)	81383-2		-1056
	A.Kahn		Bahama	81388-1		-868
			Blue Evening Blues	81390-2		
7c.	Bailey's L.S.	NY	I'm Goin' South	8648		-71
			A Smile Will Go A Long Long Way	8649-A		
			You're In Kentucky Sure As You're Born	8650, -A		
	O.M. 5		5357-1-2	Steppin' Out		-1189
			5358-1-3	Mama's Gonna Slow You Down		
8c.	Haganin		If You-750-A -Don't Give Me What I Want	EG-222/JR-707		
			But-751-C -Mama's Gonna Slow You Down			
10	Franklin	Rich	Shorty George Blues	11696-B		EG-206/JR-541
			I've Found a Sweetheart	11697		
			Up The Country Blues	11698		
			Sweet Baby Doll	11699		
			Houston Blues	11700		
			I've Got A Man Of My Own	11701		
10c.	O.M. 5	NY	752-B	Sweet Papa Joe		JR-1189
			753-B	Hootin' De Hoot		
11	Piron		New Orleans Wiggle	*29121-3		-1229
			Mama's Gonna Goodbye	*29122-2		
12	Krueger		12089	Steppin' Out		-905
	J.Miles		He's My Man, Your Man	8661-A		EG-454/JR-1057
			Awful Moanin' Blues	8662-A		
	Varsity 8		Why Should-757-A -I Weep About Just One Sweetie ?			JR-1590
			758-B-C	Shake Your Feet		
13	Virginians		You May Be Fast, But Mama's Gonna-	*29126-2	-Slow You Down	-1609
			Promise Me Everything, Never Get-	*29127-4	-Anything Blues	
13c.	Rigeon		Panama Limited Blues	72173-A		EG-57/JR-136
			You Ain't Treatin' Me Right	72174-B		
14	Cotton P.		12111/3	Not Here, Not There		JR-350
			12114/6	Steamboat Sal		
	Orig. C.O.	Hayes	Blue Hoosier Blues	*Ty-3970-1		-1175
			Broadway Blues	*Ty-3971-1		
			Felix Kept On Walking	*Ty-3972-1-2		
			Last Night On The Back Porch	*Ty-3973-2		

1923-cont'd	Col	Gnt	OK	PA	Vic	EG-127
Dec 14c.	Rigeon	NY	West Indies Blues	*72175-B		EG-57/JR-136
	Lopes		Raggedy Ann	*72176-A		JR-973
mid	F.Henderson		I'm Gonna See You			-712
			Chattanooga			
			Lonesome Journey Blues			
			Bull Blues			
6.	Goodner		Chicago Blues			EG-230/JR-623
			No One Can Teddle Like My Cousin Sue			
			Awful Moanin' Blues			
			Hamblin' Blues			
	R.Henderson		Got The World In A Jug			EG-276/JR-732
			When You Walked Out			
17	Calif. R.		Arcaidy	81354-8		JR-225
			Linger Awhile	81367-6		
17c.	Black Domin.		Back O' Town Blues	8669-A		-140
			Dancing Dan	8670, -A		
18	Alb.Jones		Trampin' Blues	81421-1-2-3		EG-354/JR-854
			War Horse Mama	81422-1-2		
20	R.Miller		*12146/9	Lovely Come Back		JR-1067
20c.	Bailey's L.S.		Steppin' Out	8677, -A		-71
			I Love The Girl Who Kisses	8678, -A		
			Are You Lonely ?	8679, -A-B		
	O.M. 5		5370-1-2-3	Lovely Come Back		-1189
	Piron		Sad Bastin' Blues	81435-3		-1229
			West Indies Blues	81436-2		
	Virginians		Mindin' My Business Blues	*29155-4		-1609
22	F.Henderson		Old Black Joe's Blues	12482/3		-712
			Potomac River Blues	12484/5		
			105030	Shake Your Feet		
			105031	Swanee River Blues		
23c.	Kentucky C.		If You'll Come Back	12488		-891
			I'm Goin' South	12494		
24c.	K.Oliver	Chi	Mabel's Dream	*1622-1		-1166
			Mabel's Dream	*1622-2		
			The Southern Stomps	*1623-1		
			The Southern Stomps	*1623-2		
			Riverside Blues	*1624-2		

1923-cont'd	Col	Gnt	OK	PA	Vic	EG-127
Dec	Cox	Chi	Bear Mash Blues	1626-1-2		EG-144/JR-352
26c.	Bailey's L.S.	NY	I Wonder Who's Dancing With You Tonight			JR-72
			Eileen			
			Maybe			*8684-A
27c.	O.M. 5		Just Hot !	105036		-1189
			That Teasin' Squeezin' Man-	105037	-O' Mine	
			Smuggle Up A Bit	105038		
28	Virginians		I'm Goin' South	29164-4		-1609
			She Wouldn't Do What I Asked Her To	29165-4		
			Happy Go Lucky In My Old Kentucky Home	29166-3		
28c.	O.M. 5		5377-2	Dancin' Dan		-1189
			5378-1-2-3	That Bran' New Gal O' Mine		
29	Georgians		Lovely Come Back	*81444-3		-560
			Dancin' Dan	*81445-2		
31	Virginians		Burdy-Gurdy Blues	29167-4		-1609
			Chilli-Bom-Bom	29168-4		
late	E.Hicks		Hard Luck Blues	1629-2-3		EG-284/JR-750
			I Don't Love Nobody So I Don't Have-	1630-2	-The Blues	
			Cemetery Blues	1631-1-2		
			Poor Man Blues	1632-2-3		
Dec-Jan			Where Can That Somebody Be ?	1633-2		EG-285/
			If You Don't Give Me What I Want	1634-2		

1924	Col	Gnt	OK	PA	Vic	EG-127
prob.	C.&M.A.	NY(prob)	Couldn't Hear Nobody Pray	*91406(1)		EG-105
			Hallelujah Side (?)	*91411(1)		
			He's Coming Back	*91411(1)		
Jan c.	Goosby		----- ?	All Alone Blues		-231
			----- ?	Goosby Blues		
			I Believe- ----- ?	-My Man Is Got A Rabbit's Leg		
			----- ?	I've Got A Do Right Daddy Now		EG-291/JR-763
	M.Hite	NY	----- ?	An Awful Moanin' Blues		
			----- ?	If You Don't I Know Who Will		EG-451/JR-1050
	H.Meyers		31502	Mississippi Blues		
			31504	The Man Ain't Born Who Can Treat Me Like You Do		
	N.O.J.B.			Stale Bread Blues	*3190-A	JR-1128
				Limehouse Blues	----- ?	

1924-cont'd	Col	Gnt	OK	PA	Vic	EG-127
Jan	Arcadia P.O.	St.L	8509-A	Trippin' Along		JR-3
			8510-B	Ain't You Ashamed ?		
			8511-B	She Wouldn't Do What I Asked Her To		
			8513-A	Dream Boat		
			8514-B	I've Got A Cross-Eyed Papa		-1573
			8515-B	Hula Lou		
	S.Tucker					
	Orig. I.F.	NY	Jubilee Blues	105053		-1180
			Back O' Town Blues	105054		
	F.Henderson		It Won't Be Long Now	105073		-712
			Warhorse Mama	105074		
			Oh I Sister, Ain't That Hot ?	42524-2		
			Steppin' Out	42525-2		
			Mama's Gonna Slow You Down	42526-2		
			House Rent Ball			
			Darktown Has A Great White Way			
			Old Black Joe's Blues			
			Mistreatin' Daddy			
	O.M. 5		Lots O' Mama	42548-1		-1189
			Mindin' My Business	42549-1-2		
			I've Got A Cross-Eyed Papa	42550-1		
			Dancin' Dan	*29239-5		-1641
2	Waring	Cam	72233-B	You Can Have It		EG-394/JR-964
2c.	Liston	NY	72233-B	One Long Last Lingerin' Look		
			5381-1-2-3	Shake Your Feet		JR-1189
3	O.M. 5	Cam	Oh Baby !	*29242-2		-1641
4	Calif. R.	NY	The One I Love Belongs To-	1637-1	-Somebody Else	-225
			Trippin' Along	1638-		
	Specht		I'm Goin' South	*81455-1		-1482
	Georgians		O, Gee, Georgie	*81459-3		-560
			If You Do-What You Do	*81460-2		
5	Lopes		72250-B	Steppin' Out		-973
	R.Miller		*12233/6	I'm Goin' South		-1067
6c.	Johnny Johnson		Wop Blues	*777-C		-840
7c.	Liston		72258-D	I Don't Love Nobody		EG-394/JR-964
			*Tain't A-72259-D	-Doggone Thing But The Blues		
			Sooke Hey Hey	1644-2-3		JR-1419
			Blue Grass Blues	1645-1-3		
			So Long To You And The Blues	1646-1		

1924-cont'd		Dr	Cam	Col	Gnt	OK	*Pa Vic	
Jan 8	Sissle	NY			Dear L'il Pal		28387-8-9-10	JR-1424
-	-	-			Sweet Henry		29188-5	-
-	-	-			Old Fashioned Love		29189-2	-
-	Piron	-			Do Doodle Oom		29190-3	-1229
-	-	-			West Indies Blues		29191-2	-
-	B.Smith	-			81464-4		Frosty Mornin' Blues	EG-568/JR-1440
-	-	-			81465-1-2-3-4		Blue Bessie	- / -
9	-	-			81466-1		Haunted House Blues	- / -
-	Georgians	-			81467-1-2-3		Ain't You Ashamed ?	JR-560
-	-	-			81468-1		Hula Lou	-
-	B.Smith	-			81469-2		Eavesdropper's Blues	EG-568/JR-1440
-	Varsity 8	-	784-A		Mean Blues			JR-1590
-	-	-	785-B		Say It With A Ukulele			-
10	B.Smith	-			81470-4		Easy Come, Easy Go Blues	EG-568/JR-1440
-	-	-			81471-1-2-3-4		Rampart Street Blues	- / -
-	-	-			81472-1-2-3-4		Lady Lady Blues	- / -
10c.	Liston	-		Jail House Blues		72265-A-B		EG-394/JR-964
-	Mason	-		Lady Lady Blues		*1654-1-3		JR-1018
-	-	-		Jail House Blues		*1655-1-2		-
11	Georgians	-		81474-2	Maybe			-560
-	-	-		81475-1-2-3-4	Take A Look At This			-
-	C.Smith	-		81476-1	It Won't Be Long Now			EG-577/JR-1448
-	-	-		81477-3	Hot Papa			- / -
-	Whiteman	-		Learn To Do The Strut		29304-3		JR-1680
12	Edna Johnson	-		I'm Drifting From You Blues	8703			EG-331/JR-834
-	-	-		A Woman Gets Tired Of One Man-8704	-All The Time			-
-	E.Wilson	-		81478-2	Daddy, Change Your Mind			EG-738/JR-1725
-	-	-		I Don't Know-	81479-3	-And I Don't Care Blues		- / -
16	Russo & F.	Chi	1/2-CH	Sebbin' Blues				JR-1347
-	I.Jones	Cam	13-CH	Unfortunate Blues				-857
-	Weems	-		A Smile Will Go A Long Long Way	29293-1-2-3			-1663
-	-	-		A Smile Will Go A Long Long Way	29293-5			-
-	-	-		Nine O'Clock Sal	29294-4			-
17	Calif. R.	NY		Cover Me Up-	81490-1	-With The Sunshine Of Virginia		-225
-	-	-			81491-2	California, Here I Come		-
-	I.Jones	Chi	30/32-CH	Hula Lou				-857
-	-	-	38-CH	Never Again				-

1924-cont'd

			<u>Auto</u>	<u>*Br</u>	<u>*Cam</u>	<u>Col</u>	<u>Dom</u>	
			<u>*Ed</u>	<u>Qnt</u>	<u>Red</u>	<u>*Pa</u>	<u>*Voc</u>	
Jan 28	Calif. R.	NY		Dream Daddy		81504-1-2-3-4	JR-225	
	B. Cummings	Rich		Hula Lou		81505-1-2-3	-376	
				11741-B		Home Folks Blues		
				11742-A		Ida		
29	F. Henderson	NY		Cotton Picker's Ball		*12651/2	-713	
				Lots O' Mama		*12655		
				Sobbin' Blues		*819-A	-925	
				*12409/12		Mindin' My Business	-1067	
				Good Looking Papa Blues		81508-1	BG-577/JR-1448	
				You Don't Know My Mind		81509-1		
29c.	Ladd's B.A.			8728		Lots O' Mama	JR-916	
				8729-B		Mine O'Clock Sal		
31	C. Smith			My Doggone Lazy Man		81512-2	BG-577/JR-1448	
				Chicago Blues		81513-2		
				31st Street Blues		81514-2		
	Jazz-O-H			*9359		If I Stay Away Too Long From Carolina	JR-826	
				*9360		I'm Goin' South		
Feb c.	Brooks	Red		Down On The Farm		39	-177	
				Mistreating Daddy		40		
				If You'll Come Back		41		
				Nobody's Sweetheart		42		
				Frankie And Johnny		43		
				Who'll Get It?		44		
	Goodner	NY	31530	Four-Flushin' Papa			-623	
			31531	Gonna Get Somebody's Daddy				
	N.O.J.B.			Mindin' My Business		10030-1	-1129	
				Lots O' Mama		10031-2		
				Hula Lou		10032		
	E. Robbins	Chi	489	You Didn't Want Me When I Wanted You, I'm --			-1310	
	C. Jones		492	Hula Lou				
			499	Maybe				
early	Elkins	NY		Elder Take It All-Part 2		*1665-1	BG-189	
	A. Hunter			Old Fashioned Love		*1666-1-3	BG-303/JR-794	
				If The Rest Of The World Don't Want--		*1667-1-2	-You	
	P. Bradford			Charlestown, South Carolina(sic)		*1668-1-2	JR-164	
				Hoola Hoola Dance		*1669-1-3		

1924-cont'd

			<u>Ball</u>	<u>Col</u>	<u>Ed</u>	<u>Qnt</u>	<u>OK</u>	<u>*Pa</u>	
								<u>Vic</u>	
Feb early	Da Free	NY		Norfolk Blues		72313-A	BG-176		
				One More Rounder Gone		72314-B	JR-560		
1	Georgians			81515-1-2-3		Mindin' My Business			
				81516-1-2-3		If You'll Come Back			
	Calif. R.			81519-1-2-3		Takes A Little One-Step			
				81521-1-2-3		You're In Kentucky Sure As You're Born	BG-409/JR-1023		
	V. McCoy			I've Got The World In A Jug		*105114			
				De Right Blues		*105115	JR-1122		
1c.	Naylor			High Society		8740-A			
				Oh, Johnny! Please Don't--		8741-A -Mom-Ma!			
				Ringleberg Blues		8742-A			
				12th Street Rag		11748			
2	Bowman	Rich		Mindin' My Business		29379-2	-1609		
	Virginians	NY		I've Got A Cross-Eyed Papa		29380-4			
4c.	Naylor			Hugo		8743-A	-1122		
				She Wouldn't Do		8744-A			
				I've Got A Cross-Eyed Papa		8745-A			
				----- ?		Hula Lou			
5	Calif. R.			----- ?		Raggy Ann			
				You		8746-A	-1122		
5c.	Naylor			31st Street Blues		8747-A			
				Ain't That Shameful?		8748-A			
6	Van Eps			9365		Ragtime Oricle	-1588		
				9366		Grace And Beauty			
	Weems	Can		Blue Rose		29442-3	-1663		
				Don't Forget To Remember		29443-4			
early	F. Henderson	NY		Chicago Blues		*105120	-713		
				Why Put The Blame On You?		*105121			
				Purple Rose Of Cairo		29347-4-5	-1230		
7	Piron			Day By Day		29386-1	-1122		
8c.	Naylor			Twilight Rose		8758-A			
				So I Took The Fifty Thous--		8759-A -and Dollars			
8	J. Miles			31st Street Blues		8760	BG-454/JR-1057		
				Pipe Dream Blues		8761-A			
	G. Williams			You Ain't--		81538-3 -Quittin' Me Without Two Weeks Notice	BG-727/JR-1716		
						81539-3 I Won't Stand No Leavin' Now			
						81540-4 -Brownskin Man To Make A High Yellow Blue			
						81543-2 He's Never Gonna Throw Me Down			

1924-cont'd

			<u>Ball</u>	<u>Br</u>	<u>Can</u>	<u>Col</u>	<u>Qnt</u>	<u>OK</u>	<u>*Pa</u>
									<u>*Zen</u>
Feb 11	Calif. R.	NY		Hula Lou		81505-7	JR-225		
12c.	New O.J.B.		5422-1	Tin Roof Blues			-1129		
13	V. McCoy			12516/7		Do Right Blues	-1023		
				12518/9		Ev'ry Day Blues			
	R. Henderson			12520/1		I'm A Good Gal	BG-276/JR-732		
				12522/3		Papa Will Be Gone			
	Varsity 8			838-A		Hula Lou	JR-1590		
				839-C		I Love The Girl Who Kisses			
14	Calif. R.			Hugo		1675-1-3	-225		
				Where The Lazy Daisies Grow		1676-1-2-3			
	Lena Wilson			12524/6		Hula Lou	BG-740/JR-1728		
				12527/9		Four-Flushin' Papa			
14c.	Six B.D.			5425-1-2		Lots O' Mama	JR-1428		
				5426-1-2		Mindin' My Business			
(?)	H. Meyers			5427-2		*Tain't A Doggone Thing But The Blues	BG-451/JR-1050		
(?)				5428-2		Plug Ugly			
	I. Brown			5429-2		Jail House Blues	BG-87/JR-181		
				5430-2		Kiss Me Sweet			
	Wade	Chi		You've Got Ways I'm Crazy About		1686-1	JR-1615		
	E. Henderson			Brownskin Man		1689-1-2	BG-274/JR-708		
				Traveling Blues		1690-2			
				Mama Don't Want Sweet Man Any More		1691-2			
				Hateful Blues		1692-2			
	Cox			If You Sheik On Your Mama		1693-2			
				Mama's Gonna Sheba On You		1696-3	BG-144/JR-353		
				Mean Loving Man Blues		1696-3			
				Down The Road Bound Blues		1697-1-2			
15	Calif. R.	NY		On Such A Night		81568-3	JR-225		
	Piron			Ghost Of The Blues		81569-1-2	-1230		
				Bright Star Blues		81570-3			
18	Calif. R.			Take A Little One-Step		81519-7	-225		
				Two Blue Eyes		81574-3			
	R. Henderson			Hey Hey And He He, I'm Charleston Crazy		*12743/4	BG-277/JR-732		
				Do Right Blues		*12745/6			
	Orig. C.O.	Hayes		Mama Loves Papa		*Ty-4211-2	JR-1175		
				In A Tent		*Ty-4212-2			
				Gigolette		*Ty-4213-1			
	Wolverines	Rich		Fidgety Feet		11751-A	-1741		
				Lazy Daddy		11752-A-B			

1924-cont'd

			<u>Ball</u>	<u>Br</u>	<u>Can</u>	<u>Col</u>	<u>Qnt</u>	<u>OK</u>	<u>*Pa</u>
									<u>*Voc</u>
Feb 18	Wolverines	Rich		Sensation Rag		11753-A	JR-1741		
				Jazz Me Blues		11754-A			
18c.	Piron	NY		Lou'siana Swing		72320-B	-1230		
				Sittin' On The Curbstone Blues		72322-B			
19	R. Miller			12559/61		Mine O'Clock Sal	-1067		
	Cox	Chi		Last Time Blues		1705-2	BG-144/JR-353		
				Worried Anyhow Blues		1706-2			
				Chicago Monkey Man Blues		1707-1-2			
				Mean Papa Turn Your Key		1708-2			
21	Calif. R.	NY		You're In--		81520-5 -Kentucky Sure As You're Born	JR-226		
				Day By Day		*29386-2-3-4-5	-1230		
				Kiss Me Sweet		*29386-1-2-3-4			
	Rodewich	Chi		49-CH		Mobile Blues	-1327		
				50/52-CH		Missouri Tickler Blues			
				55-CH		Tenth Interval Rag			
21c.	O.M. 5	NY	5432-2	Maybe She'll Write Me, Maybe She'll Phone Me			-1189		
	Cox	Chi		Blues Ain't Nothin' Else But I		1714-1-2	BG-144/JR-353		
22	I. Jones			65/67		Blue Evening Blues	JR-857		
	Weems	Can		I'm All Broken Up Over You		*29497-1	-1663		
				My Gal Sal		*29498-2			

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			<u>Auto</u>	<u>*Br</u>	<u>*Cam</u>	<u>Col</u>	<u>Dom</u>	
			<u>*Ed</u>	<u>Qnt</u>	<u>Red</u>	<u>*Pa</u>	<u>*Voc</u>	
	Hitch	Rich		Steady Steppin' Papa		11762-A	-762	
				Baptistown Crawl		11763		
				Ethiopian Nightmare		11764-A		
				Original Dixieland One-		11765	-Step	
				70-CH		Eccentric Rag	-1347	
	Russo & F.	Chi		77-CH		Arkansas Blues(sic)	-1112	
	M.G.B.B.			80-CH		Blue Blues		
25	Bucktown 5	Rich		Steady Roll Blues		11766-A	-193	
				Mobile Blues		11767		
				Really A Pain		11768-A-B		
				Chicago Blues		11769-B		
				Hot Mittens		11770		
				Buddy's Habits		11771		
				Someday, Sweetheart		11772		
	I. Kaufman	NY		A Smile Will Go A Long, Long Way		*12769	-882	
25-26	Tyus			Jazz Crazy		72345-A	BG-666/JR-1577	
				Omaha Blues		72346-A		
26	Russo & F.	Chi		89-CH		That Lullaby Strain	JR-1347	

1924-cont'd

1924-cont'd			Auto	*Ban *B.W	*Ball Ba Omt	*Cam OK	*Dom Pa	
Feb 26c.	Haring	NY		Mobile Blues		*861-B		JR-677
28	Royce	-		My Daddy's Growin' Old		72362-A		-1344
Feb-Mar	O.M. 5	-		42567-1-2		Sioux City Sue		-1189
	-	-		42568-1-2	My Papa Doesn't Two-Time No Time			-
	-	-		42569-2	31st Street Blues			-
Mar c.	Beaman	Chi		Regular Man		1694-1		BG-39
	-	-		Honey Blues		1695-1-2		-
	Detroit Mel.	Lon		*G-646	Horsy ! Keep Your Tail Up			JR-401
	New O.J.B.	NY		Waitin' Around		*10058-2		-1129
	-	-		31st Street Blues		*10059-2		-
	-	-		My Papa Doesn't Two-Time No Time		*10060-2		-
	Rainey	Chi		Lost Wandering Blues		1698-2	BG-525/JR-1266	-
	-	-		Dream Blues		1699-1	- /	-
	Beaman	-		Red River Blues		1700-1-2	BG-39	-
	Rainey	-		Honey Where You Been So Long		1701-2	BG-525/JR-1266	-
	-	-		Ya-De-Do		1702-2-3	- /	-
	-	-		Those Dogs Of Mine		1703-1	- /	-
	-	-		Lucky Rock Blues		1704-2	- /	-
	E. Robbins	-	510	A Triffin' Daddy's Blues		1710-2	JR-1310	-
	E. Hicks	-		Down On The Levee Blues		1711-2	BG-285/JR-750	-
	-	-		Lonesome Woman Blues			BG-740/JR-1728	-
	Lena Wilson	NY		42582-2	'Tain't No Tellin'			-
	-	-		42583-2	I Don't Love Nobody			-
	-	-		*8471-1	Why Should I Weep About One Sweetie ?			JR-405
	Diplomat O.	Lon		Lazy		1724-3(Bry)		-1256
1c.	M. Pryor	NY		Hone In Pasadena		72369-B		-565
	Gill	-		On Saturday Night		72370-B		-
	-	-		Days Of Yesterday		72371-B		-
	-	-		Mobile Blues		72372-A		-
3c.	Okeh Sync.	-		Nobody's Sweetheart		72383-B		-1163
4c.	O.M. 5	-		5443-1-2	Forgetful Blues			-1189
	-	-		5444-1-2	31st Street Blues			-
4	Lichter	Rich		Patricia Mine	11783-B			-961
	-	-		Mother's Boy	11784			-
	-	-		I'm In A Fool's Paradise	11786			-
	-	-		Orange Blossom Time	11787			-
	-	-		I'm All Broke Out With The-	11788 -Blues			-
6	M. Hite	NY		Black Man	*----- ?			BG-291/JR-763
	-	-		Do Right Blues	*----- ?			- / -

1924-cont'd

			Alex	Br	Cam	Col	Em	Om		
Mar 25	F.Henderson	NY	Chicago Blues	12932					JR-713	
	F.Ward	Framington, Mass.	Feelin' The Way I Do	12935					-1640	
			The One I Love Belongs To Somebody Else							
25c.	S.Lanin	NY	There's Yes I Yes I In Your Eyes	902-E					-925	
	E.Waters	Chi	Tell 'Em About Me	1737-2					EG-696/JR-1650	
26	Waring	Cam	You'll Need Me When I'm-	1740-1					-925	
27	Georgians	NY	Down Home Blues	*81652-1					29694-5	
			Don't Mind The Rain	*81653-2					JR-1641	
			Easy	*81654-1					-561	
			Big Boy	*81655-2						
	Goldkette	Detroit	Someday, Sweetheart							
			In The Evening	29807-3					-567	
			Where The Lasy Daisies Grow	29808-2						
			My Sweetheart	29809-2						
			It's The Blues	29810-2						
			Eileen	29811-2						
			Fox Trot Classique	29812-3						
			Chanson Bohemienne	29813-1-2-3						
			Cover Me Up With The Sunshine Of Virginia	29814-4						
	R.Miller	NY	*12751						-1067	
	Royce		*72420						-1344	
Mar-Apr	F.Henderson		Chattanooga	*42586-3					-713	
			Ghost Of The Blues	*42587-2						
Apr	Finnie		Don't Know And Don't Care Blues	EG-752/JR-522						
	F.Henderson		Hula Blues						JR-713	
			Wish I Had You							
			Just Blues							
	Lena Wilson		I'm Crazy Over You							
			He Wasn't Born In Araby, But He's A Sheikin' Fool	EG-740/JR-1728						
			If You Love Me, Act Like It							
	M.Jones		You Don't Know My Mind-	1720-1-3					EG-362/JR-860	
			Goodbye Blues	1721-1-2						
	O'Neill	Lon	Dustin' The Keys	*10-0504					JR-1172	
			Scale It Down	*10-0505						

1924-cont'd

			Alex	Cam	Dom	Em	Om			
Apr c.	Rainey	Chi	South Bound Blues						1741-1	EG-525/JR-1266
	E.Waters		Craving Blues						1742-1-2	EG-696/JR-1650
			Black Splatoh Blues						1747-2	
			I Want Somebody All My Own						1749-2	
	Elythe		Chicago Stomp						1750-1-2	JR-149
			Armour Ave. Struggle(sic)						1751-1-2	
	M.O.J.B.	NY	10083-1-2						Linehouse Blues	-1129
			10084-1						It Had To Be You	
			10085-1-2						Down Where The South Begins	
	Samuels		10098						Jimmy Gee	-1354
	Ed.Andrews	Atl	Barrel House Blues	8617-A						-22
			Time Ain't Gonna Make Me Stay	8618-A						
Apr	Hegamin	NY	921-A						Mama's The Boss	-707
			922-A						If You'll Come Back	
	H.Meyers		31555						Heart Breakin' Joe	EG-451/JR-1050
			31558						Don't Mess With Me	
			Don't Know And Don't Care-	42592-1					-Blues	JR-1051
			I'm Gonna Tear Your Play-	42593-1					-house Down	
	R.Henderson		Goin' Home	42601-2						EG-277/JR-732
			West Indies Blues	42602-2						
	Finnie		Heart Breakin' Joe	42604-2						EG-200/JR-522
			He Wasn't Born In Araby, But-	42605-1					-He's A Sheikin' Fool	
	J.R.Morton	Chi	Mr. Jelly Roll(sic)	8065						JR-1099
			Steady Roll	8065-2						
			Steady Roll	8066-1						
			Steady Roll	8066-2						
			Thirty-Fifth Street Blues	8071						-1100
			Mamamita	8072						
	D.Perkins	NY	My Doggone Lasy Man	42644-2						EG-512/JR-1218
			'Tain't A Doggone Thing-	42645-1					-But The Blues	
	M.Moore	Chi	Rocking Chair Blues	8074-2						EG-478/JR-1093
	A.L.Chisholm		Georgia Sam Blues	8075-1						EG-126/JR-310
			Cool Kind Daddy Blues	8076-1						
	M.Moore		Friendless Blues	8076-1-2-3						EG-478/JR-1093
	H.Gross	NY	He's Never Gonna Throw Me Down	EG-245/JR-643						
			Hard Luck Blues							
			Eavesdropper's Blues							
			Haunted House Blues							

1924-cont'd

			Em	Om	Col	Em	Om			
Apr 1	Calif. R.	NY	It Had To Be You	*105247					JR-226	
			Don't Mind The Rain	*105248						
			That Lullaby Strain	*105249						
2	Benson	Chi	Lonely Little Wallflower	29826-3					-120	
	Calif. R.	NY	----- ?						-226	
			----- ?							
3	Biese	Chi	Blue Evening Blues	29828-4					-134	
			Cinderella Blues	29829-4						
	R.Henderson	NY	How Come You Do Me Like You Do ?	12971					EG-277/JR-732	
			My Papa Doesn't Two-Time No Time	12972						
3c.	Bailey's L.S.-		It Had To Be You	8823, -A					JR-72	
			After The Storm	8824-A						
			There's Yes I Yes I In-	8825, -A					-Your Eyes	
	Six B.D.		470-1-3						-1428	
			471-2							
	G.Austin		A Thousand Miles From Here	12985					-63	
4	B.Smith		81664-1						EG-569/JR-1440	
			81665-1-2							
			81668-3							
			81669-2							
4c.	Reinbers		Monkey Business	8826-A					JR-1285	
			I've Got My Fingers-	8827					-Crossed	
	J.Sylvester		Sweet Man Joe	*105250					-1520	
			Clearing House Blues	*105251						
5	Coon-Sanders	Chi	Night Hawk Blues	29837-3					-338	
	B.Smith	NY	Ticket- 81670-2						EG-569/JR-1440	
6	Coon-Sanders	Chi	Red Hot Mama	29838-3					JR-338	
			Oriental Love Dreams	29839-4						
			There's No One Just Like You	29840-3						
7			Why Don't My Dreams Come True ?	29868-3						
			My Daddy's Dreamtime Lullaby	29869-2						
	T.Shaw	Rich	Hold 'Er, Neat	11831-B(Vaughn)					-1411	
8	B.Smith	NY	81671-3						EG-569/JR-1440	
			81672-2							
			81675-2							
9			81676-1							
9c.	Warner's S.A.Atl		Ace Of Spades	*8627-B					JR-1643	
			I'd Like To Be Your Sheik For-	*8628-A					-Awhile	

1924-cont'd

			Em	Om	Col	Em	Om			
Apr 10	Chubb-Stein-	Cinn	Walking Talking Dolly	8631-B					JR-314	
			From One Till Two	8632-A						
			Blue Evening Blues	8633-B						
			Horsey ! Keep Your Tail Up	8634-B						
	R.Henderson	NY	Clearing House Blues	EG-277/JR-733						
			West Indies Blues							
	T.Lewis		81681-2						JR-955	
	C.Smith		81683-2						EG-577/JR-1448	
			81684-1							
11	J.Dunn		81685-3						JR-459	
			81686-1							
14	B.Cummins	Rich	You've Never Heard The Blues							
			When The Wind Blows North	11838, -A-B					-377	
			Don't Mind The Rain	11839, -A-B						
			St. Louis Blues	11840						
	V.McCoy	NY	West Indies Blues	*13007					EG-410/JR-1023	
			It Makes No Difference Now	*13012						
15	Rekstein		Puttin' On The Dog	72442-B					JR-460	
	F.Henderson		Tea Pot Dome Blues	*13024					-713	
			Mobile Blues	*13027						
	Ambassadors		Savannah	*13065					-19	

16	F.Henderson		81691-2						My Papa Doesn't Two-Time No Time	-713
17	C.Smith		81692-3						Somebody Stole My Gal	EG-577/JR-1448
			81694-1-2-3						Back Woods Blues	
			81695-3						West Indies Blues	
			81697-2						Mean Papa, Turn In Your Key	
			81698-2						The Clearing House Blues	
17c.	V.McCoy		5482-2						Mama's Gone, Goodbye	EG-409/JR-1023
			5483-1-2						You Don't Know My Mind	
18	Calif. R.		81699-3						Shine	JR-226
			81700-2						It Had To Be You	
18c.	V.McCoy		5484-1-2						Bussin' Around	EG-410/JR-1023
			5490-1						I Don't Know And I Don't Care Blues	
mid	Savoy O.	Lon	A-771						Eccentric	JR-1364
22	Georgia M.	NY	Wop Blues							-558
			Wait'll You See My Gal	9475						
			12946/7						I Don't Know Nobody That Don't Want Me	-1023
			12948/9						It Makes No Difference Now	

1924-cont'd

Apr 23	R.Miller	NY		12964		Lots O' Mama		JR-1067
-	B.Smith	-	Banjo Blues		81720-1-2-3			EG-569/JR-1440
-	-	-	Four Flushin' Papa		81721-1-2-3			-
-	C.Smith	-	Don't Advertise Your Man		81722-1			EG-578/JR-1448
-	-	-	Mama's Gone, Goodbye		81723-1-2-3			-
24	F.Henderson	-	Dixie Moon		*9481			JR-713
-	-	-	My Papa Doesn't Two-Time No Time		*9482			-
25	Calif. R.	-	----- ?			It Had To Be You		-226
-	-	-	----- ?			That Lullaby Strain		-
-	I.Jones	Chi		124-CH		Weepin' The Blues		-857
28c.	F.Henderson	NY	After The Storm		*105289			-714
-	-	-	Driftwood		*105290			-
29	Weems	Cam					*30023-3	-1663
-	-	-	Big Boy				*30029-2	-
-	-	-	Savannah				*30031-1-2	-
-	-	-	Dear One					-
30	C.Smith	NY	Back Woods Blues		81694-4			EG-578/JR-1448
-	Virginians	-				Bringin' Home The Bacon	*29952-2	JR-1690
-	-	-				Shine	*29953-3	-
30c.	Liston	-				Mississippi Blues	72478-B	EG-394/JR-964
-	-	-	I Never			Knew What The Blues Were	72479-B	-
-	-	-				San Francisco Blues	72480-A	-
-	Seminole	-				Blue Grass Blues	72484-A	JR-1388
30c.	Scruggs	-				Everybody's Blues	72486-B	EG-554/JR-1376
-	-	-	Why			We Left Me I Don't Know	72487-B	-
-	-	-				Savannah	72489-B	JR-1163
late	Okeh Syno.	-				Papa Don't Ask Where Mama Was		-1051
May 8. f.	H.Meyers	-	31571			I'm Every Man's Mama		-
-	-	-	31574			You Better Build Love's Fire		-
-	-	-	31575			In Harlem's Araby		-634
c.	Grainger	-	31578					-
-	La Visso	Chi				Trouble In Mind Blues	1756-1-2	EG-378/JR-936
-	-	-				Fire In The Mountain Blues	1757-1	-
-	Rainey	-				Laud Send Me A Man Blues	1758-1-2	EG-525/JR-1266
-	-	-				Ma Rainey's Mystery Record	1759-2	-
c.?	P.Stewart	-				You Ain't Foolin' Me	1760-2	EG-613/JR-1499
-	-	-				True Blues	1761-2	-
c.	Old Time Jub.	NY	31581(Dom)			That Old Time Religion		EG-500
-	-	-	31582(Dom)			When The Saints Come Marching In		-



A NUMERICAL LISTING OF LIBERTY MUSIC SHOP RECORDS

by JACK RAYMOND

No record label is more clearly identified with the show music of Broadway than Liberty Music Shop. The names of its artists provide the credentials: stars of musical comedy like Beatrice Lillie, Ethel Merman, and Ethel Waters; international supper club favorites like Greta Keller and Lucienne Boyer; risqué comedians like Dwight Fiske and Ray Bourbon; piano stylists like Fairchild & Carroll and Cy Walter; and vocal stylists like Lee Wiley and Mabel Mercer.

As for the songs themselves, just look at the first records listed below (issued about 1933). You'll find music by Richard Rodgers, Arthur Schwartz, Cole Porter, Vincent Youmans and Vernon Duke. Practically all the music on LMS records come from Broadway shows.

In the LMS catalogue there were no "fillers" to use up a flip side or to fill out an album, and the entire output of the firm seems to have been 214 records in the 78rpm format and 10 LP records. They were issued from the early 1930s to the late 1940s.

In the numerical list which follows, all but 15 of the records are identified (unless there are others I don't know about). Can you help fill in the blanks? Look at the LMS records in your collection. Pass any information on to me at Apt. 1011, 3709 S. George Mason Drive, Falls Church, Va. 22041, or Record Research. In addition if you would like to add any relevant label information like master numbers, show titling, accompaniments, etc. to those which have already listed herewith, that would be also very welcome. Additions and corrections will appear in a future issue. See next page for the beginning of the LMS exploatory discog research.

- L-150 Bob George: How about It/Right at the Start of It
L-151 Bob George: Let's Fly Away/She Is My Ideal
L-152
L-153 Marion Chase: Should I Be Sweet/April in Paris
L-154 Dorothy Norman/Jack Munroe (pianos), Frank Ross(vocal): You've Got to Admit/Saving for a Rainy Day
L-155 Freddy Martin: April in Paris/Tu Sais
L-156
L-157 Enric Madriguera: Should I Be Sweet/I Like the Likes of You
L-158 Ralph Stuart: Come Out of a Dream/I'm Afraid of the Dark
L-159 Bruz Fletcher: Lei from Hawaii/Spring in Manhattan
L-160 Bruz Fletcher: Keep an Eye on His Business/Hilly Brown
L-161 Nan Blackstone: Modern Romeo/I Can't Find a Place to Do It
L-162 Jimmie Daniels: Music in My Heart/Miss Otis Regrets
L-163 Bonnie Lake(vocal), Vernon Duke(piano): Water under the Bridge/I'm Mad about a Man
L-164 Judd Rees: Flossie the Frog/The King's a Queen at Heart
L-165 Jane Winton/George Houston: Nothing Was Ever Like This/Gypsy
L-166 Frances Maddux: It's All Forgotten/It Happens to the Best of Friends
L-167 Frances Maddux: Ho-Hum/Sin-Tax
L-168 Frances Maddux: I'm a Divorcee/Brink of Disaster
L-169
L-170 Lucienne Boyer: Hands across the Table/Is It the Singer
L-171 Stanley Holloway: The Lion and Albert/Three Ha'pence a Foot
L-172
L-173 Lucienne Boyer: Moi j'Crache dans l'Eau/Tourne et Vire
L-174 Lucienne Boyer: J'ai Laisse mon Coeur/Parle-moi
L-175 Frances Maddux Playboys: April Woman/Billy Hayward, Cliff Allen: Sixty-second Romance
L-176
L-177 Teddy Lynch, with Will Irwin/Richard Lewine (pianos): Let's Hold Hands/Ghost Town/I'm So in Love
L-178
L-179 Chick Endor/Charlie Farrell: Cheer Up, Everything's Gonna Be Lousy/We've Always Wanted
L-180 Bruz Fletcher: The Human News Reel/The Garden City Belle /to Meet the Man
L-181 Bruz Fletcher: Nympho-Dipso-Ego-Maniac/My Doctor
L-182
L-183 Greta Keller: Midnight Breeze/Where Are You
L-184 Greta Keller: Lamplight/I Love You Very Much, Madame
L-185 Lewine & Lewis: I've Got It Again/'Cause You Won't Play House/I Know That You Know/I've Got a Crush on You
L-186 Frances Maddux Playboys: The Country Maiden/I'd Like to Learn a Lot
L-187 Berman & Baum(pianos): Why Shouldn't I/Me and Marie/A Picture of Me without You/When Love Comes Your Way
L-188 Ethel Waters: Hottentot Potentate/ Thief in the Night
L-189 Bea Lillie: Patee/Mother Told Me So
L-190 Jimmie Rodgers: Cellini, the Menace of Venice/Man about Town
L-191 Ramona: There's a Boat That's Leavin' Soon for New York/Love Is a Dancing Thing
L-192 Fairchild & Carroll: There's a Small Hotel/It's Got to Be Love/On Your Toes/The Heart Is Quicker than the Eye
L-193 Casper Reardon(harp): In a Sentimental Mood/Tormented
L-194 Ramona: Too Good for the Average Man/The Heart Is Quicker than the Eye
L-195 Frances Maddux: There's Not a Real New Yorker in New York/These Foolish Things
L-196 Fairchild & Carroll: The Most Beautiful Girl in the World/Glad to Be Unhappy
L-197
L-198 Fairchild & Carroll: You Better Go Now/My Last Affair
L-199 Casper Reardon (harp): You'll Have to Swing It/Summertime
L-200 Nan Blackstone: I'm Not in the Way of My Family/I've Got It Again
L-201 Nan Blackstone: Myrtle/Stardust
L-202 Nan Blackstone: I'm the Laziest Gal in Town/Isabella the Queen
L-203 Fairchild & Carroll: It's De-Lovely/You've Got Something/Ridin' High/Red, Hot and Blue
L-204 Bruz Fletcher: Mrs. Lichtenfall/Simple Things of Life
L-205 Dorothy Norman & Ted Straeter Orch: Rap Tap on Wood/Easy to Love/I've Got You under My Skin
L-206 Ethel Merman: It's De-lovely/Down in the Depths
L-207 Ethel Merman: Ridin' High/Red, Hot and Blue
L-208 Ray Bourbon: Chiropractor's Wife/Gigolo
L-209 Ray Bourbon: Trombone Trixie/First Swimming Lesson
L-210 Ramona: Long as You've Got Your Health/The Ozarks Are Calling Me Home
L-211 Fairchild & Carroll: New York after Dark/You're My Best Bet
L-212 Teddy Lynch: Look What You've Done to Me/Hand in Glove
L-213 Irving Fields (piano): I've Got My Love to Keep Me Warm/You're Laughing at Me
L-214 Fairchild & Carroll: All at Once/My Funny Valentine
L-215 Fairchild & Carroll (Teddy Lynch vocals): Way Out West/The Lady Is a Tramp
L-216 Fairchild & Carroll: Babes in Arms/I Wish I Were in Love Again/Johnny One Note/Where or Where
L-217 Edgar Fairchild: Never in a Million Years/There's a Lull in My Life/You Showed Me the Way/
L-218 Casper Reardon: (harp) What Is This Thing Called Love/Washboard Blues
L-219 Fairchild & Carroll: Do It Again/The Man I Love/Sweet and Low Down/Somebody Loves Me/Someone to Watch over Me/Liza
L-220 Edgar Fairchild: I Know Now/So Rare/The First Time I Saw You/Yours and Mine/Tomorrow Is Another Day
L-221 Emile Pettit: Poinciana/La Pulga
L-222 Emile Pettit: La Ultima Rumba/Lonesome Guitar
L-223 Edgar Fairchild: Afraid to Dream/Whispers in the Dark/Remember Me/That Old Feeling/The
L-224 The Tune Twisters: Triplets/I'm against Rhythm Loneliness of You
L-225 Fairchild & Carroll: Lover/My Heart Stood Still/Mountain Greenery/With a Song in My Heart/You Took Advantage of Me/Blue Room
L-226 Edgar Fairchild: Things Are Looking Up/A Foggy Day/Nice Work If You Can Get It/Rosalie/**
L-227 Edgar Fairchild: Let's Give Love Another Chance/You're a Sweetheart/I Hit a New High/+
L-228 Edgar Fairchild: By Myself/I've Gone Romantic on You
L-229 Ben Cutler: Do My Eyes Deceive Me/I Like the Nose on Your Face
L-230 Edgar Fairchild: Goldwyn Folies Medley/Medley of Popular Songs

* Carelessly/Sweet Leilani/Where Are You?
+You Took the Words Right Out of My Heart/Sweet Someone/Mama, That Moon Is Here Again
**In the Still of the Night/Who Knows

- L-231 Robert McBride, Fern Sherman, Bert Shefter (instr. trio): Sweet Sue/China Boy
L-232 Elsie Houston: Jongo/Fado
L-233 Johnny Payne: Love for Sale/Country Boy
L-234 Walter & Bowers: Spring Is Here/I'll Tell the Man in the Street/I Married an Angel/How to
L-235 Audrey Christie: At the Roxy Music Hall/How to Win Friends Win Friends
L-236 Wynn Murray: A Twinkle in Your Eye/Did You Ever Get Stung
L-237 Eve Symington: Spring Is Here/My Romance
L-238 Emile Pettit: By Myself/Begin the Beguine/Just One of Those Things/Darling je vous
Aime Beaucoup/Parlez-moi d'Amour/Vous qui Passez sans me Voir
L-239 Emile Pettit: I'm Just Wild about Harry/Florida, the Moon and You/Manhattan/When
Hearts Are Young/Linger Awhile/Ka-lu-a
L-240 Cy Walter: You Never Know/What Shall I Do?/Maria/From Alpha to Omega/At Long Last Love/For
No Rhyme or Reason
L-241 Emile Pettit: Jerome Kern Melody Bouquet
L-242 Emile Pettit: Noel Coward Melody Bouquet
L-243 Emile Pettit: George Gershwin Melody Bouquet
L-244 Emile Pettit: Cole Porter Melody Bouquet
L-245 Emile Pettit: Arthur Schwartz Melody Bouquet
L-246 Cy Walter: You Have Cast Your Shadow on the Sea/Far Away (Vincent Curran)
L-247 Sunny Kendis Orch: Just Because/Better than an Average Girl
L-248 Radio City Four: How Can You Tell an American/Nowhere to Go but Up
L-249 Bea Lillie: Mad about the Boy
L-250 Bea Lillie: Weary of It All/I Hate Spring
L-251 Bea Lillie: Three White Feathers/Get Yourself a Geisha
L-252 Bea Lillie: Marvelous Party/The Gutter Song
L-253 Greta Keller: Never Again/I Get Along with You Very Well
L-254 Mili Monti, with Cy Walter: Nostalgico/If You Leave Paris
L-255 Ethel Merman: This Is It/Just a Little Bit More
L-256 Ethel Merman: A Lady Needs a Change/I'll Pay the Check
L-257 Al & Lee Reiser (pianos): This Is It/I'll Pay the Check/It's All Yours/All the Time
L-258 Greta Keller: Deep in a Dream/They Say
L-259 Ted Straeter: Terribly Attractive/All the Time

- L-260 Ted Straeter (Dorothy Rochelle vocals): Teetertotter Tessie/Wishing
L-261 Ethel Merman: You're the Top/I Get a Kick Out of You
L-262 Greta Keller: Danger in the Dark/Once upon a Dream
L-263 Elsie Houston: Mon Ami/The Cherry Tree
L-264 Dwight Fiske: The Toast of Calcutta/Thank You for Calling
L-265 Dwight Fiske: Oh Evening Star/Souvenir of the Fair
L-266 Dwight Fiske: Havana Night/From Titles to Tales
L-267 Dwight Fiske: His Excellency/Town and Country Boy
L-268 Ralph Blane: Over the Rainbow/The Merry Old Land of Oz
L-269 Ralph Blane: Ding-Dong, the Witch Is Dead/If I Only Had a Brain
L-270 St. Regis Orch: Ca Fait Boum/J'Attendrai
L-271 St. Regis Orch: Rhythm Unfinished/I Got Rhythm
L-272 Emile Pettit: Melodies of 1920-21: Rose Room/La Veeda/Dardanella/Avalon/Just like a Gypsy/Look for the Silver Lining
L-273 Emile Pettit: Melodies of 1922-23: Carolina in the Morning/April Showers/Love Nest/Wildflower/Old Fashioned Love/I Love You
L-274 Emile Pettit: Melodies of 1924-25: Jealousy/I'll See You in My Dreams/Tea for Two/Somebody Loves Me/Here in My Arms/Sunny Disposish
L-275 Emile Pettit: Melodies of 1926-27: Sometimes I'm Happy/Blue Room/No Foolin'/My Heart Stood Still/My Blue Heaven/Just a Memory
L-276 Emile Pettit: Melodies of 1928-29: If I Had You/I Kiss Your Hand Madame/I Can't Give You Anything but Love/S'posin'/Pagan Love Song/Liza
L-277 Greta Keller: Am Mer/Der Neugierige
L-278 Greta Keller: Die Krake/Standchen
L-279 Ted Straeter: I Didn't Know What Time It Was/Love Never Went to College/Give It Back to the Indians/I Like to Recognize the Tune/Spic and Spanish
L-280 Ted Straeter: Our Town/Four Young People
L-281 Lee Wiley: My One and Only/How Long Has This Been Going On
L-282 Lee Wiley: I've Got a Crush on You/Someone to Watch over Me
L-283 Lee Wiley: Sam and Delilah/'S Wonderful
L-284 Lee Wiley: But Not for Me/Sweet and Lowdown
L-285 Richard Haydn: Edwin Carp's "Fish Mimicry"
L-286 Cy Walter: All the Things You Are/Heaven in My Arms/All in Fun/In the Heart of the Dark/That Lucky Fellow
L-287 Adelaide Moffet: All the Things You Are/In the Heart of the Dark
L-288 Adelaide Moffet: It Was Written in the Stars/Do I Love You?
L-289 Cy Walter: I've Got My Eyes on You/Between You and Me/I Happen to Be in Love/I Concentrate on You
L-290 Al Duffy: Comin' through the Rye/La Cinquantaine
L-291 Al Duffy: I Love Coffee/Caminito
L-292 Joan Edwards: How High the Moon/The House with the Little Red Barn
L-293 Cy Walter: Nothing but You/From Another World/Every Sunday Afternoon/It Never Entered My Mind
L-294 Lee Wiley: You Do Something to Me/Looking at You
L-295 Lee Wiley: Why Shouldn't I/Easy to Love
L-296 Lee Wiley: Find Me a Primitive Man/Let's Fly Away
L-297 Lee Wiley: Let's Do It/Hot House Rose
L-298 Greta Keller: Who's to Blame/I Thought of Going Somewhere
L-299 Greta Keller: Der Leiermann/Man Greift Nicht nach den Sternen
L-300 Greta Keller: Liar/J'Attendrai
L-301 Greta Keller: Time for Me to Put My Heart Away/If I Love Again
L-302 Cy Walter: Begin the Beguine/Just One of Those Things/I Get a Kick Out of You
L-303 Joan Edwards: Yesterdays/Let's Begin
L-304 Joan Edwards: Latins Know How/Fools Fall in Love
L-305 Bruz Fletcher: Get Up Kitty/
L-306 Bruz Fletcher: Oh for a Week in the Country/
L-307 Bruz Fletcher: It's Miss Day
L-308 Cy Walter: Let's Be Buddies/My Mother Would Love You
L-309 Joan Edwards: Fresh as a Daisy/Make It Another Old-Fashioned Please
L-310 Ethel Waters: Taking a Chance on Love/Love Turned the Light Out
L-311 Ethel Waters: Cabin in the Sky/Honey in the Honeycomb
L-312 Max Meth Orch: Cabin in the Sky Overture (2 parts)
L-313 Emile Pettit: Melodies of 1930-31: Exactly like You/Mean to Me/When We're Alone/I'm Yours/Sweet and Lovely/You're Driving Me Crazy
L-314 Emile Pettit: Melodies of 1932-33: Time on My Hands/My Silent Love/For You/Did You Ever See a Dream Walking/If I Love Again/It's Only a Paper Moon
L-315 Emile Pettit: Melodies of 1934-35: Cocktails for Two/You and the Night and the Music/You're the Top/Love in Bloom/Blue Room/Lullaby of Broadway
L-316 Emile Pettit: Melodies of 1936-37: There's a Small Hotel/My Romance/With Plenty of Money and You/Harbor Lights/Where or When/That Old Feeling
L-317 Emile Pettit: Melodies of 1938-39: Two Sleepy People/September Song/This Can't Be Love/Over the Rainbow/All the Things You Are/Wishing
L-318
L-319 Ray Bourbon: Bedtime Story (2 parts)
L-320 Ray Bourbon: Oriental Opera/Spanish Opera
L-321 Cy Walter: My Ship/This Is New/Jenny/Bewitched/I Could Write a Book/Plant You Now, Dig You Later
L-322 Joan Edwards: Bewitched/In Our Little Den of Iniquity
L-323
L-324 James Copp 3: Peaches and Myrtle/The Rapids
L-325 James Copp 3: Portrait of a Monster/Mystery of the Revolving Tree Trunk
L-326
L-327
L-328
L-329
L-330 Charlie Kunz: Medley of Strauss Waltzes (2 parts)
L-331 Gracie Fields: Walter, Walter/The Trek Song
L-332 Gracie Fields: She Fought like a Tiger for 'er Honor/One of the Little Orphans of the Stor.
L-333 Gracie Fields: The Biggest Aspidochelone in the World/He's Dead but He Won't Lie Down
L-334
L-335 Cy Walter: Body and Soul/Dancing in the Dark
L-336 Cy Walter: Blue Room/I Can't Get Started
L-337 Dick Gilbert: If I Could Be with You One Hour Tonight/The Way You Look Tonight
L-338 Dick Gilbert: What Is This Thing Called Love/I'll See You in My Dreams
L-339 Dick Gilbert: The Best Things in Life Are Free/Blue Echoes
L-340 Jean Cavall: Tu Sais/C'est un Mauvais Garcon
L-341 Jean Cavall: Doucement/Pourquoi
L-342 Jean Cavall: Plaisir d'Amour/Quand l'Amour Meurt
L-343 Mary Jane Walsh: I Hate You Darling/Farming
L-344 Mary Jane Walsh: Everything I Love/Ace in the Hole
L-345 Cotillion Room Orch: Let's Face It Medley (2 sides)
L-346 Cotillion Room Orch: Ev'ry Time/Shady Lady Bird/What Do You Think I Am
L-347 Pliner & Earle: Through the Years/Drums in My Heart/Bambalina/Wildflower
L-348 Pliner & Earle: I Want to Be Happy/Tea for Two/More than You Know/Great Day
L-349 Pliner & Earle: Carioca/Time on My Hands/Rise 'n Shine
L-350 Mme Claude Alphand: Ma Mlle/Les Charbonniers, les Fariniers
L-351 Mme Claude Alphand: Les Frites/Un Jeune Homme Chantait
L-352 Mme Claude Alphand: Cecelia/Les Filles de Saint Malo
L-353 Ruth Berman: Summertime/The Man I Love
L-354 Ruth Berman: Blue Skies/I Can't Give You Anything but Love
L-355 Ruth Berman: Tea for Two/Strange Enchantment
L-356 Chauncey Gray Orch: Love for Sale/Three Little Words/You're an Old Smoothie/Autumn Nocturne/Love Me Tomorrow
L-357 Chauncey Gray Orch: Can't We Be Friends/Rub Your Lamp/I Wish I Were in Love Again/The Best Things in Life Are Free/Buttons Up Your Overcoat
L-358 Chauncey Gray Orch: You Go to My Head/Who/What Is This I Feel/Dancing on the Ceiling/Something to Remember You By
L-359 Chauncey Gray Orch: The Way You Look Tonight/The Lady Is a Tramp/Bye Bye Blues
L-360 Mabel Mercer: I Loves You Porgy/Cy Walter: I Got Plenty o' Nuttin'
L-361 Mabel Mercer: My Man's Gone Now/Cy Walter: Bess You Is My Woman Now
L-362 Mabel Mercer: Summertime/Cy Walter: There's a Boat Dat's Leavin'
L-363 Cy Walter: Careless Rhapsody/Jupiter Forbid/Everything I've Got Belongs to You/Nobody's Heart

Long-Playing Records

- LMS-1000 Emile Pettit Orch: Melodies of the Twenties
LMS-1001 Emile Pettit Orch: Melodies of the Thirties
LMS-1002 Thirty Minutes with Beatrice Lillie
LMS-1003 Cole Porter Songs by Lee Wiley
LMS-1004 George Gershwin Songs by Lee Wiley
LMS-1005 Chauncey Gray Orch: An Evening at El Morocco
LMS-1006 Emile Pettit Orch: Melody Bouquet
LMS-1007 Piano Styles of Cy Walter
LMS-1008 International Love Songs by Mario Braggiotti
LMS-1009 Edie & Rack Play Selections from Fanny



EXPLORATORY DISCOGRAPHICAL RESEARCH

of the
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list...
coordinated by Len Kunstadt

On the preceding page we have a remarkable compilation of the LIBERTY MUSIC SHOP label by JACK RAYMOND who gives us practically the entire LMS numerical listing. Whether LMS, itself, ever had a complete catalog is doubtful. Jack just has a few blanks to fill in.

Now! what we are doing here is to take Jack's fine LMS numerical a step further research-wise by augmenting it with a discographic survey. We'll commence with the known initial catalog number, LMS L150 (early 1933?).

The discographical team will be led by co-editor ROBERT COLTON who, himself, has previously listed an impressive number of LMS's, statistically annotating label data along with master numbers, takes, etc. from the actual recordings. We have also brought into play the use of Helen Chmura's Columbia ARC (American Record Corp.) files, mainly for master numbers, dating and to check artist credits and titles. We have also referred to the Rust-Debus Entertainment Discog. and Rust's American Dance Band and Jazz Records works. Anthony Rotante has also added his LMS discographical services. We ask all interested researchers to join us by filling in missing details.

Since LMS utilized the Columbia-ARC Personal(P) custom recording services in the early period we have many rare unusual recordings which have an entity all their own. LMS also leased?? some previously issued foreign masters for their label as the tell-tale matrix numbers do show. Rotante even reported of a LMS label pasted over a Eva Symington Victor, so Victor got into the LMS scheme of things, too! There are also various uncommon master or control series numbers which need investigation and clarification. We definitely have an intriguing research probe on hand thanks to the initial LMS numerical listing by Jack Raymond. Incidentally, Jack reports that he is the author of a book to be published in 1981, entitled "SHOW MUSIC ON RECORD". It will list all original cast, studio cast, and composer recordings of stage, screen, and TV musicals from the 1890s to the 1980s.

Now back to LMS! Statistics by Robert Colton will be abbreviated RC. The ARC files source will be ARC. Similar abbreviations will be for the Rust-Debus discographical works, etc. We hope to have more about the LMS record company and its history in a forthcoming installment.

Before we commence with the exploratory LMS discog survey we have a label specimen of a very rare elusive 170000 matrix personal recording by Enric Madriguera which will point out the relevant statistics we are looking for in filling LMS data we lack in the forthcoming survey. So, in resume, use Raymond's listing as a reference and send us the statistics that the sample below illustrates.

Modern Eyes-zing

Signature records

MASTERS LISTING
by BOB PORTER

(continued from
RRI79/80)

PART FIVE
(concluded)

MASTER	TITLE	ARTIST
2027	BLUE ROOM	Eugenie Baird
2028	CANDY KISSES	Eugenie Baird
2029	RILERS IN THE SKY	Jimmy Saunders
2030	NOT IT LIES, HOW IT LIES, HOW IT LIES	Eugenie Baird
2031	EVERYWHERE YOU GO	Eugenie Baird
2032	HURRY, HURRY, HURRY	Eugenie Baird
2033	SOME ENCHANTED EVENING	Ray Bloch
2034	A CHAPTER IN MY LIFE CALLED MARY	Ray Bloch
2035	WHEN IS SOMETIMES	Toni Arden
2036	ONCE AND FOR ALWAYS	Toni Arden
2037	PUT YOUR SHOES ON LUCY	Freddy Miller
2038	WHAT HAVE YOU GOT TO LOSE	Freddy Miller
2039	BLUE MOON	Original Polka Band
2040	BEER BARREL POLKA	Original Polka Band
2041	CLARKINET POLKA	Original Polka Band
2042	HELENA POLKA	Original Polka Band
2043	OH, OUR KATIE OBERUK	Original Polka Band
2044	AROUND THE DARK FOREST POLKA	Original Polka Band
2045	KRAKOWIAK POLKA	Original Polka Band
2046	BAR ROOM POLKA	Original Polka Band
2047	OPEN THE DOOR POLKA	Original Polka Band
2048	ALOHA OE	Lisa Kirk
2049	SWEET LILIANI	Lisa Kirk
2050	SONG OF THE ISLANDS	Lisa Kirk
2051	VANA, VANA	Lisa Kirk
2052	HAWAIIAN WAR CHANT	Lisa Kirk
2053	TO YOU, SWEETHEART, ALOHA	Lisa Kirk
2054	GRASS SHACK	Lisa Kirk
2055	BLUE HAWAII	Lisa Kirk
X 2056	BALI HA'I	Johnny Long
X 2057	FIVE FOOT TWO	Johnny Long
X 2058	WAILING AT THE WAKE	Johnny Long
X 2059	COQUETTE	Johnny Long
X 2060	AKITA'S BOY	Johnny Long
X 2061	MARGIE	Liberace
2062	MEMORIES OF FLOYD COLLINS	Westonians
2063	LITTLE KATHY	Westonians
2064	RED RIVER VALLEY	Bobby Gregory
2065	COWBOY'S DREAM	Bobby Gregory
2066	HOMER ON THE RANGE	Bobby Gregory
2067	MEXICALI ROSE	Bobby Gregory
2068	TRAIL TO MEXICO	Bobby Gregory
2069	THE OLD CHISHOLM TRAIL	Bobby Gregory
X 2070	BABY, IT'S COLD OUTSIDE	Cab Calloway
X 2071	HUCKLEBUCK	Cab Calloway
X 2072	I'VE GOT THE WORLD ON A STRING	Cab Calloway
X 2073	WHY CAN'T YOU BEHAVE	Eugenie Baird
2077	WONDERFUL GUY	Eugenie Baird
2078	MY ONE & ONLY HIGHLAND FLING	Pat Terry
2079	LOVERS' GOLD	Pat Terry
2080	A ROOM FULL OF ROSES	Jimmy Saunders
2081	FOUR WINDS AND THE SEVEN SEAS	Eugenie Baird
2082	KISS ME SWEET	Ray Bloch
2083	MERRY-GO-ROUND WALTZ	Jimmy Saunders
2084	ONE KISS TOO MANY	Alan Dale
2085	(Just One Way To Say) I LOVE YOU	Alan Dale
2086	LET'S TAKE AN OLD FASHIONED WALK	Alan Dale

MASTER	TITLE	ARTIST
2087	HONEYMOON	Toni Arden
2088	YOU'RE BREAKING MY HEART	Alan Dale
2089	CIRCUS	Alan Dale
2090	THROUGH A LONG & SLEEPLESS NIGHT	Alan Dale
2091	NOW, NOW, NOW IS THE TIME	Toni Arden
2092	BE GOODY, GOOD, GOOD TO ME	Toni Arden
2093	MAYBE IT'S BECAUSE	Larry Douglas
2094	WED DO YOU KNOW IN HEAVEN	Larry Douglas
2095	JEALOUS HEART	Jeffrey Clay
2096	HOP SCOTCH POLKA	Ray Bloch
2097	THAT LUCKY OLD SUN	Jimmy Saunders
2098	IT ALL DEPENDS ON YOU	Pat Terry
2099	WEDDING OF LILI MARLENE	Jack Leonard
2100	SMILES AND TEARS	Jimmy Saunders
2101	DON'T CRY JOE	Jack Leonard
2102	DIPE A DOZEN	Peggy Ann Ellis
2103	CRYING	Pat Terry
2104	MY BOLERO	Jimmy Saunders
2105	THE WORLD IS SO GAY	Jimmy Saunders
2106	BALTIMORE	Ray Bloch
2107	I WANNA GO HOME	Ray Bloch
2108	TIDE TO START THE DAY	Jimmy Saunders
2109	I CAN DREAM, CAN'T I?	Peggy Ann Ellis
2110	THE LAST MILE HOME	Larry Douglas
2111	TOOT, TOOT, TOOTSIE GOODBYE	Jimmy Saunders
2112	SLEIGH BELLS AND CHURCH BELLS	Larry Douglas
2113	WHISPERING HOPE	Larry Douglas
2114	SLEEPING AROUND	Larry Douglas
2115	A DREAMER'S HOLIDAY	Jimmy Saunders
2116	ALL I WANT FOR CHRISTMAS	Art Gentry
2117	ROCKY MOUNTAIN YODELER	Bobby Gregory
2118	YODELIN' DAN	Bobby Gregory
2119	BOBBY'S CHRISTMAS SONG	Bobby Gregory
2120	IN A LITTLE GREEN HOUSE	Bobby Gregory
2121	BIG CHIEF WOLF	Bobby Gregory
2122	I AIN'T LOSIN' YOU	Bobby Gregory
2123	SILVER CHRISTMAS	Bobby Gregory
2124	CHRISTMAS REUNION	Bobby Gregory
2125	WEDDING BELLS	Jimmy Saunders
2126	DEAR HEARTS AND GENTLE PEOPLE	Larry Douglas
2127	I'VE GOT A LOVELY BUNCH OF COCONUTS	Art Gentry
2128	THERE'S NO TOMORROW	Jimmy Saunders
2129	MILE TRAIN	Art Gentry
2130	IF I NEVER FALL IN LOVE AGAIN	Larry Douglas
2131	I NEVER SEE MAGGIE ALONE	Art Gentry
2132	THE WALTER THORNTON RHUMBA	Jimmy Saunders
2133	SEE MORE A YELLOW RIBBON	Art Gentry
2134	THE MEADOWS OF HEAVEN	Larry Douglas
2135	JOHNSON RAG	Eugenie Baird
2136	OLD MASTER PAINTER	Larry Douglas
2137	CHARLEY MY BOY	Eugenie Baird
2138	QUICK SILVER	Eugenie Baird
2139	THE WEDDING SAMBA	The Riddlers
2140	MUSIC MUSIC MUSIC	Art Gentry
2141	BIBBIDI BOBBIDI BOO	The Riddlers
2142	BROKEN DOWN MERRY-GO-ROUND	Ray Bloch
2143	BLUES STAY AWAY FROM ME	Art Gentry
2144	CHATTANOOGIE SHOE SHINE BOY	Art Gentry
2145	RAG MOP	Art Gentry
2146	DADDY'S LITTLE GIRL	Jimmy Saunders
2147	ENJOY YOURSELF	Peggy Ann Ellis
2148	IF I KNEW YOU WERE COMIN' I'D'VE BAKED A CAKE	Peggy Ann Ellis
2149	IT ISN'T FAIR	Jimmy Barry
2150	THE THIRD MAN THEME	Art Ryerson
2151	LET'S GO TO CHURCH NEXT SUNDAY MORNING	Jimmy Barry
2152	C'EST CI BON	Jimmy Barry
2153	CRY OF THE WILD GOOSE	Jimmy Barry
2154	CHUG-A-LUG	Jimmy Barry
2155	GO TO SLEEP, GO TO SLEEP, GO TO SLEEP	Janie Ford
2156	WHY DO THEY ALWAYS SAY NO	Art Gentry
2157	CANDY AND CAKE	Janie Ford
2158	MY POOLISH HEART	Jimmy Barry
2159	IF WE COULD BE A-I-O-H-E	Lily Ann Carol
2160	REMITCHED	Bernie Leighton
2161	PIANO ROLL BLUES	Art Gentry
2162	HOOP-DEE-DOO	Art Gentry
2163	ROSES	Janie Ford
2164	I WANNA BE LOVED	Janie Ford
2165	DOWN THE LAKE	Janie Ford
2166	AMERICAN BEAUTY ROSE	Ray Bloch
2167	HONKY TONKIN'	Ray Bloch
2168	VALENCIA	Ray Bloch
2169	SENTIMENTAL ME	Ray Bloch
2170	CHOCOLATE ICE CREAM CONE	Audrey Marsh
2171	THANKS, MR. FLOREST	Art. Gentry
2172	MISSISSIPPI	Audrey Marsh
2173	CHOO'N GUM	Audrey Marsh
2174	TZENA, TZENA, TZENA	Bud Dant
2175	MONA LISA	Bud Dant
2176	NOLA	Milt Raskin
2177	GOODNIGHT IRENE	Bud Dant
2178	AT SUNDOWN	Milt Raskin
2179	LA VIE EN ROSE	Bud Dant
2180	PLAY A SIMPLE MELODY	Bud Dant
2181	SAM'S SONG	Bud Dant
2182	JINGLE BELLS	Ray Bloch
2183	WINTER WONDERLAND	Jeff Clay
2184	RUDOLPH THE RED NOSED REINDEER	Art Gentry
2185	THE NIGHT BEFORE CHRISTMAS	Jeff Clay
2186	WHITE CHRISTMAS	Jeff Clay
2187	SILENT NIGHT	Jeff Clay
2188	LET IT SNOW, LET IT SNOW, LET IT SNOW	Jeff Clay
2189	SANTA CLAUS IS COMIN' TO TOWN	Art Gentry
2190	ALL MY LOVE	Eugenie Baird
2191	CAN ANYONE EXPLAIN	Jeff Clay
2192	HARBOR LIGHTS	Jeff Clay
2193	THE RED WE WANT IS THE RED WE'VE GOT	Ray Bloch
2194	BACK IN YOUR OWN BACKYARD	Eugenie Baird
2195	BELOVED BE FAITHFUL	Ray Bloch
2196	I'M FOREVER BLUING BUBBLES	Ray Bloch
2197	PETITE WALTZ	Ray Bloch
2198	MOLASSES MOLASSES	Eugenie Baird
2199	ORANGE COLORED SKI	Eugenie Baird
2200	FRISTY THE SNOW MAN	Art Gentry
2201	GRANNY CLAUS	Art Gentry
X SIG 101	RHAPSODY IN BLUE (1)	Paul Whitman
X SIG 102	RHAPSODY IN BLUE (2)	Paul Whitman
X SIG 103	RHAPSODY IN BLUE (3)	Paul Whitman
X SIG 104	RHAPSODY IN BLUE (4)	Paul Whitman
X JZ 101	LAND OF THE SKY BLUE WATER	Johnny Bothwell
JZ 102	MY OLD FLAME	Johnny Bothwell
RMT 7	STOMPIN' AT THE SAVOY	Flip Phillips
RMT 8	LOWER COME BACK TO ME	Flip Phillips
S-13	CLARKINE BLUES	Yank Lawson
S-14	WOLVERINE BLUES	Yank Lawson
S-15	SUNDAY	Yank Lawson
S-12	ROCKIN' CHAIR	Yank Lawson
JZ103	SKIT-DAT-DE-DAT	Yank Lawson
H 55	THE WORLD IS WAITING FOR THE SUNRISE	Johnny Davis
H 56	WHISPERING	Bernie Leighton
H 57	SIXTY MINUTE MAN	Johnny Davis
H 58	SMOOTH SAILING	Johnny Davis
H 59	BELLE BELLE MY LIBERTY BELLE	Roger Colonna
H 60	AND SO TO SLEEP	Jeri Sullivan
H 61	(IT'S NO) SIN	Roger Colonna
H 62	DOWN YONDER	Bernie Leighton
H 63	KISSES SWEETER THAN WINE	Roger Colonna

L-153 MARION CHASE - singing and playing
BP 13424A June 5,1933 April In Paris (From the Musical "Walk A Little Faster") (Harburg-Duke)
BP 13425B June 5,1933 Should I Be Sweet (From the Musical "Take A Chance") (DeSylva-Youmans)
--- Main Source, RC statistics, with actual recording on hand. Two different labels have been located. See below.. Date and masters from ARC file



L-154 DOROTHY NORMAN & JACK MUNROE (pianos), FRANK ROSS (vocal)
BP13444 June 9,1933 Saving For A Rainy Day
BP13515 June 28,1933 You've Got To Admit
---Main Source - date & masters, ARC files

L-155 FREDDY MARTIN and his Orch. Lois Ellison-vocals
PB 14162 Oct.18,1933 April In Paris
PB 14163 " " " Tu Sais (You Know) (vocal in French)
---Main Sources: ARC files & Brian Rust's Amer. Dance Band Discog.

L-156 Unknown

(to be continued)

Signature master listing concludes herewith. This listing should aid future discographical research where catalog numbers and dating, etc. can be combined with masters.

"take 2 ===== 2 3 4



L-150 BOB GEORGE & His Orchestra -vocal refrain
Master? Date? How About It
" " Right At The Start Of It
---Main Source, RC statistics (statistics mean that RC actually saw the recording)
L-151 BOB GEORGE & His Orchestra -vocal refrain
151-2 Date? Let's Fly Away
Master? " She Is My Ideal
--- Main Source, RC statistics
L-152 Unknown

(cont'd from RR 177/8)

THE BLACK PATTI

by Henry Henriksen

CHAPTER FOUR

**** ACHIEVEMENT SUMMARY ****

The concert stage period, the pro's and con's of the Black Patti sobriquet, Sissieretta Jones and Adelina Patti, Mascagni's "Scipio Africanus" and Mme. Jones, -and various Mme. Jones critiques and reviews, reports and interviews.....

Sissieretta Jones was really one of the great soprano voices of her generation with an international reputation. During the height of her fame she interrupted her concert career for the Black Patti Troubadours. In consideration of Sissieretta Jones' performance achievements, first on the concert stage and in later years after 1895 - the theatrical stage, she was triumphant in both of these channels in which she brought new imagery and skills before the American audience.

Sissieretta's prestige in the execution of her performances was a semblance which would become constant through such personalities as Marian Anderson and others who would seek a musical or dramatic career in the latter day post World War I period. In the pre-World War I years Mme. Jones was a distinguished pioneering contributor in those changing years when the Black performer began to really evolve as a creative entity rather than a stereotyped physical and mental comedy subordinate value in a white dominated American entertainment industry..

In the matter of the classically music orientated Sissieretta Jones venturing into the white domain she received the "Black Patti" sobriquet, dramatically named after the white prima donna operatic star ideal, Adelina Patti. By yesterday's standards it could be considered very complimentary, but by later perspectives it could have a controversial racial "white folks taught me" connotation which was so evident in those pre-transitional years by the American race and ethnic conscious audiences and entertainment industry. There is no doubt that it is still evident today in comic and character assassinations in our mutual communication with each other which is picked up by our entertainment industries as "commercial" value. It would be really fascinating to try to foretell what our future generations may say about our today -and Sissieretta's generation! Whether there was that much of a change in venue!!

Whether Mme. Jones copied Adelina Patti good or badly the fact does remain that her talent was unique and original. Unfortunately no known sound recording of Mme. Jones exists to compare with Adelina who did record. So we have to rely on the printed word.

The New York Echo in an article remarked, "The Black Patti rendered the piece by Verdi called 'Sempre Libera', a piece well adapted for the occasion, and if Mme. Jones is not the equal of Adelina Patti, she at least can come nearer it, than anything the American public has heard." (1) The item indicated Black Patti as an imitator and Adelina Patti as the ideal.

An interview by Faith Fenton of the Empire of Toronto had the following inquiry directed at Mme. Jones,

"(Faith) Do you like white audiences as well as those of your own people?"

"(Sissieretta) I do not feel as much at home with them yet, I am a little shy lest - they should not like me. But so far they have proved most kind."

"(Faith) Would you like to sing in opera?"

"(Sissieretta) I have had an offer to sing in a new opera, 'Scipio Africanus' by the composer of Cavalleria Rusticana. But I do not know whether I should like it. I prefer the concert platform for the present" (2)

The public was criticized in denying a singer like Sissieretta the same opportunity to be heard as her fellow countrywomen. The Chicago Sun post led the direction

with her appearance in the Central Music Hall and other praiseworthy observations by other press reviews.

Mme. Jones stated to another reporter:

"Do you know it rather annoys me to be called the Black Patti. I am afraid people will think I consider myself equal to Patti herself, and I assure you I do not think so, but I have a voice and I'm striving to win the favor of the public by honest merit and hard work. Perhaps some day, I may be as great in my way, but that is a long way ahead." (3)

An interesting note of research came forth herewith with Sissieretta reporting of a new opera by the composer of Cavalleria Rusticana (we presume, of course, that Mme. Jones is referring to Pietro Mascagni (1863-1945) called "SCIPIO AFRICANUS". A cursory look at the International Cyclopaedia and Grove's shows no such opera by Pietro. Attention! opera buffs!!!!

Sissieretta Jones perfected and augmented her repertory in an atmosphere inundated with racism. Very few had reached so high a pinnacle as her to be ranked with so many performers of her time. Reviews pointed to her voice and perfected technique and her future. There were those who considered her a great artist in her own right and who reproached her for accepting an inferior evaluation which the "Black Patti" sobriquet dubbing brought her. She had proved herself through longevity and public approval to be a competent talented artist.

A review from Toronto's Empire gave an interesting physical description of Sissieretta.

"Mme. Jones is quite a young lady, just 23 years old, and she travels with her husband, a handsome mulatto gentleman. Although so young, her voice is phenomenal in its range and power. It is very full and rich, especially in the middle and lower tones. Upon the platform Mme. Jones is very attractive. She has a perfect figure, a pretty carriage, and a pleasant, girlish face lit with dark, soft eyes. Her dress is the perfection of richness and good taste; a combination of form and color that gives the dusky skin effective setting. Her hair, of heavy, dusky black, without even a kink or curl, is coiled in Grecian knot at the nape of the neck showing a prettily shaped head. The front of her bodice is a-glitter with medals, her dark fingers ablaze with rings. As she stands before her audience, we understand for the first time something of the fascinations of the dark-hued women of the Orient." (4)

Mme. Jones, when interviewed by a reporter of the Louisville Post, noticed that people of her race were sitting in crowded galleries of theatres. She told this reporter,

"It's so strange: I have never met with anything like it before, putting the colored people off in the gallery and leaving all those vacant seats downstairs. Why the house would have been crowded if they had allowed them to have seats downstairs. I felt very much disappointed: I never had such an experience, and I could not help feeling it... I think that people of my own race ought not to be shut out this way..." (5)

These conditions remained to a great degree very evident for a duration of several decades.

Mme. Jones was a victim of flippant references by some reporters -such as "a light colored negress", etc., -and irritating expressions "as coal black", etc., -needless to say these taunts were obnoxious to her.

Here are more praise-worthy press reportage lauding her professionalism and artistry.....

A critic of a St. Louis paper and another of the St. Louis Democrat in articles praised her stage appearance of dignity and displaying artistry and her sincerity. (6)

The St. Louis Democrat, in the midst of a racially oppressive atmosphere, respected her ability in articles published in 1892. (7)

The Chicago Herald in an excerpt stated, "Mme. Jones has a voice that would make any Caucasian cantatrice jealous...." (8)

On his evaluation of the work of Sissieretta Jones, John S. VanCleve, a major music critic of the Cincinnati Commercial and News Journal wrote the

CARNEGIE HALL
 Sunday Eveg, Nov. 18, at 8:15
GRAND CONCERT
BLACK PATTI
 (Mme. Sissieretta Jones.)
 assisted by

PO. MATHILDE WALTER	Contralto
Sig. VINCENZO BIELLETTO	Tenor
Mme. ORME DARVALL	Basso
The MISERS VILONA	Instrumental Trio
Mr. ORTON BRADLEY	Pianist

PROGRAMME

1. TRIO, "I TAVANI" op. 43.....
2. ARIA from "Das Fingerring".....
3. DUET from "Fanny".....
4. ARIETTA from "Le Juive".....
5. ARIA from "Le Juive".....
6. BALLADE from "Elgoleto".....
7. ARIA from "Traviata".....
8. VIOLIN SOLO, "Fantasia BRHale" op. 75.....
9. AVE MARIA (with viola obligato).....
10. TRIO, Intermezzo op. 51.....

"Sissieretta Jones at Carnegie Hall"

following illuminating excerpts:

"Mme. Sissieretta Jones, who was advertised for three concerts at Music Hall, under the perilous sobriquet of "The Black Patti", is an artist of high and genuine ability. Her singing of the great aria from Meyerbeer's L'Africaine was a delight long remembered remembered....

The label which has been attached to her singing, "The Black Patti", both helps and hurts. It certainly does pique curiosity and draw people into the concert room, but it sets up a standard of comparison which neither she or any other vocalist of our generation can successfully meet. Both her voice and school remind me much more of Nordica than Patti. Every true Christian and every sincere philanthropist must rejoice to find a member of the African race rising thus high in the noble art of music." (9)

For the period 1895-'96, Mme. Jones was considering a theatrical career but she left no record of her reactions to Mr. VanCleve's observations. She remained the Black idol of the stage until her final appearance in 1916.

*** In our next issue +****

We shall conclude Chapter 4 with a summary of her achievements in her theatrical career period as the leading lady of the pioneering BLACK PATTI TROUBADOURS, a most versatile aggregation of entertainers who complemented Mme. Jones penchant for opera and classical vocal with an alternate variety of situation and musical comedy, acting and oratory, dancing and acrobatics, interspersed with the popular music repertory of the period.

(to be continued +****)

- (1) New York Echo (date unknown)
- (2) Empire, Faith Fenton, a Toronto paper (date unknown)
- (3) Evening News - Detroit Times (date unknown)
- (4) Empire, Toronto Canada
- (5) Louisville Post (reporter)
- (6) Louisville Post - St. Louis Democrat
- (7) St. Louis Democrat
- (8) Chicago Herald
- (9) John S. VanCleve - Journal, Cincinnati Ohio, "She Sings Well."

RAGGING the CLASSICS

JOHN SAM LEWIS

JAN KUBELIK and JACQUES THIBAUD
PART TWO - JACQUES THIBAUD

- a very youthful Jacques Thibaud



Jacques Thibaud, in contrast to Jan Kubelik, did record many major works. Thibaud began his recording career with Fonotipia about 1905, almost as early as Kubelik did. Later, Thibaud recorded for Pathé and made both accoustical and electrical recordings for HMV. Some but not all of these were issued on Victor. The most famous of Thibaud's recordings, naturally enough, are those he did with the famous trio composed of himself, Pablo Casals, and Alfred Cortot. Previously, I've written about the other two (Casals in *RR* #144/45, Cortot in *RR* #153/54). The trio broke up in 1929, but fortunately Thibaud, Casals, and Cortot made several recordings during early electrical days.

Jacques Thibaud studied at the Paris Conservatory, and like most impoverished conservatory students then he gigged in Parisian cafes. While working at the Cafe Royale he happened to be heard by Eduard Colonne, the leading conductor in Paris, who had his own orchestra. Colonne (1838-1910), probably the earliest major conductor to make recordings, hired Thibaud, and--another stroke of luck--when the concertmaster of the Colonne orchestra was indisposed and could not play a short concerted work, Thibaud substituted and became an instant hit in Paris. By his mid-twenties Thibaud was probably the most famous violinist in France, and in 1904 he formed the memorable trio with Casals and Cortot. His early career seemed to be a series of breaks, but the formation of the trio was perhaps the greatest of all. The Casals-Cortot-Thibaud group lasted for 25 years. In the last three years of the Trio's life, the three were very active in the recording studios. Together they recorded the Beethoven "Archduke" and "Kakadu" Trios; the Haydn Trio in G, Hob. XV, No. 25 (No. 1 on the labels); the Mendelssohn Trio No. 1; and the Schubert Trio No. 1 in Bb. Thibaud and Cortot also recorded the Beethoven "Kreutzer" Sonata and the Debussy, Faure, and Franck violin sonatas, the Chausson Concerto for Piano, Violin and String Quartet, as well as some shorter works. In addition, Thibaud and Casals were the soloists, while Cortot conducted, in the Brahms Double Concerto and Thibaud took the violin solo role in Cortot's recording of the Bach Brandenburg 5th Concerto.

Another superlative collaborator with Thibaud was the great French pianist, Marguerite Long (1874-1966). They recorded two of Mozart's Violin Sonatas, but for me their most interesting collaboration was the Faure Piano Quartet No. 2 in g-minor, with Maurice Vieux, viola, and Pierre Fournier, cello. Nearly sixty then, Thibaud on this recording demonstrated that his magnificent tone was still with him, and Fournier seemed to play with a kind of urgency once does not usually expect of him. All four of these performers seemed to be charged with heightened, yet disciplined emotion (you should hear Mme. Long's arpeggiaturas) that is not usually typical of French musicians. The date of the recording explains why. It was made in May, 1940, the very month that Paris fell to the Nazis. I can't help but suspect that all four musicians wished to express an unspoken message to their countrymen. After all, it was a monument of French music they were playing.

Two of Thibaud's last recordings appeared on a Turnabout monaural disk, having previously been issued on Vox by way of French Polydor. The disk couples the Chausson Poeme and the Mozart Concerto No. 3, K. 216 with the Lamoureux Orchestra conducted by Eugene Bigot and Paul Paray respectively. These transfers are technically somewhat disappointing. I have to use my 15c. bass filter on the Mozart side to reduce what obviously is turntable rumble on the original 78s. Although Turnabout has withdrawn the record, it may eventually be reissued on the Turnabout Historical Series. If the Mozart is reissued I hope that Vox will remaster their tape to minimize the rumble.

I'm particularly fond of both works. The Chausson is certainly popular among record collectors, if the number of entries in the Schwann Catalog is any indication, but how often does one hear it in the concert hall? In 35 years of going to concerts I've heard the Poeme performed only once (by Henryk Szeryng). I suspect the reason the Poeme is performed so seldom is that its playing time is too short. When a Szeryng or a Milstein or a Menuhin is engaged for a concert with a symphony orchestra, the audience expects a 30 minute concerto, not a 15 minute work for solo violin and orchestra. Of course the Poeme could be performed as one of two short works, but that is seldom done. Yet I shouldn't wonder that Milstein, Menuhin, or Szeryng would welcome the opportunity to perform it more often. All three have recorded it, so it's certainly in their respective repertoires. The Poeme is a noble work that brings out the best in violinists with the technical and interpretive equipment to play it. Needless to say, Thibaud, with his temperament, his glorious tone, and his technical skill, was superbly equipped for this kind of repertory.



CASALS

CORTOT

THIBAUD

"The Casals-Cortot-Thibaud group lasted for 25 years"

The Mozart concerto has a great impact on me. Thibaud seems to have been past his prime when he recorded it. The golden tone is still there, but there are some slips that one does not hear in his earlier recordings. These are not consequential; he plays with dignity and fervor. Apparently his last recording was the Beethoven Violin Concerto, not as soloist but as conductor, with Henryk Szeryng. It appeared on French CBS and in this country on a Monitor LP that is no longer listed in Schwann 2.

A Japanese reissue of short works by Thibaud, which I have not heard, was reviewed by Richard Warren, curator of the Yale Collection of Historical Recordings, in a recent *ARSC Journal*. Mr. Warren complains that the recording seems to be a dub from the French Trianon LP of the early 1960s when the transfer techniques the French engineers were then using were less than successful. Actually, the transfer was probably done in the mid-1950s. Warren seems to have consulted Creighton, which lists the Trianon reissue but not the earlier Voix son Maître COLH 96. All three LPs obviously contain exactly the same material, several shorter works that Thibaud had recorded in the late-1920s and early-1930s with the pianists Tasso Janopoulo, Georges de Lausnay, and Harold Craxton, three excellent pianists indeed. The VSM release was one of the "Great Recordings of the Century" series that first came out of France. Most of the transfers were done in 1956 and 1957 by French technicians. I wish they had asked their British colleagues for help. The remastering work by EMI's Anthony Griffith, who retired a few years ago, is much superior to that of the unnamed French engineers.

THE COMPLETE CAPITOL DISCOGRAPHY By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Aug 18, 1954 to Oct. 15, 1956

Session 3502
August 18, 1954
Hollywood, California
*Tex Ritter with Orchestra and Chorus
Conducted by Van Alexander*

MASTER NUMBER	TITLE	RELEASE NUMBER
12922	Prairie Home	Capitol (F) 2916 Capitol T 971 Capitol CP 366 (Australia)
12923	The Bandit	Capitol (F) 2916 Capitol 6019 Capitol T 971 Pickwick JS 6075 Pickwick P8 241 Capitol CP 366 (Australia) Capitol CL 14177 (England)
12924	Old Tex Kringle	Capitol (F) 2957 Capitol STBB 348 Capitol C 1405 (Canada) Capitol CL 14175 (England)

Session 3541
October 5, 1954
Hollywood, California
*Tex Ritter with Orchestra and Chorus
Conducted by Van Alexander*

MASTER NUMBER	TITLE	RELEASE NUMBER
13048	A Whale Of A Tale	Capitol (F) 3003 Capitol C 1444 (Canada) Capitol CL 14277 (England)
13049	High On A Mountain Top	Capitol (F) 3003 Capitol C 1444 (Canada) Capitol CL 14277 (England)

Session 3631
December 27, 1954
Hollywood, California
Tex Ritter with Don Robertson and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
13369	Pick Up After You	Capitol 32172 (CAS(F) 3228)
13370	Happy Hands	Capitol 32141 (CAS(F) 3202)
13371	It Doesn't Hurt A Bit To Be Polite	Capitol 32172 (CAS(F) 3228)

Session 3735
April 11, 1955
Hollywood, California
*Tex Ritter with Orchestra and Chorus
Conducted by Dennis Farnon*

MASTER NUMBER	TITLE	RELEASE NUMBER
13678	Wichita	Capitol (F) 3179 Capitol T 971 (1) Capitol 2XT 21132 Capitol CL 14335 (England)
13679	Cha Cha Cha	Unissued
13680	September Song	Capitol (F) 3179 Capitol CL 14335 (England)

Session 3867
August 15, 1955
Hollywood, California

Tex Ritter with Rex Koury and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
14126	Gunsмоke	Capitol (F) 3230 Capitol CL 14581 (England)
14127	Remember The Alamo	Capitol (F) 3230 Capitol T 971 (1) Capitol SY 5179 (1) Capitol SQ 91654 Capitol CL 14605 (England)

Session 4122
December 21, 1955
Hollywood, California

*Tex Ritter with Orchestra Conducted by Nelson Riddle.
With the June Nelson Singers.*

MASTER NUMBER	TITLE	RELEASE NUMBER
14850	These Hands	Capitol (F) 3324 Capitol CP 1060 (Australia) Capitol CL 14536 (England)
14851	The Last Frontier	Capitol (F) 3324 Capitol T 971 (1) Capitol 2XT 21132 Capitol CP 1060 (Australia) Capitol CL 14536 (England)

Session 4178
January 25, 1956
Hollywood, California

Tex Ritter with Organ by Buddy Cole

MASTER NUMBER	TITLE	RELEASE NUMBER
14997	If Jesus Came To Your House	Capitol (F) 3363 Capitol T 1113 Capitol EAP 3-1113 (1) Capitol EAP 21152 Capitol CP 1086 (Australia)

Session 4313
April 16, 1956
Hollywood, California

*Tex Ritter with Orchestra and Chorus
Conducted by Harry Geller*

MASTER NUMBER	TITLE	RELEASE NUMBER
15346	The Searchers	Capitol (F) 3430 Capitol T 971 (1) Capitol 21001 Capitol CL 14605 (England) Capitol CP 1070 (Australia)
15347	The Wayward Wind	Capitol (F) 3430 Capitol CL 14581 (England) Capitol CP 1087 (Australia)

Session 4512
August 16, 1956
Hollywood, California

*Tex Ritter with Orchestra and Chorus
Conducted by Gordon Jenkins*

MASTER NUMBER	TITLE	RELEASE NUMBER
15838	Green Grow The Lilacs	Capitol (F) 3589 Capitol CL 14684 (England) Capitol CP 1163 (Australia)
15839	The Last Wagon	Capitol (F) 3538 Capitol CL 14660 (England) Capitol CP 1127 (Australia)
<i>Tex Ritter with Orchestra and Chorus Conducted by Billy May</i>		
15840	The History Song	Capitol (F) 4043 Capitol CL 14933 (England)
15841	Paul Bunyan Love	Capitol (F) 3538 Capitol CL 14660 (England) Capitol CP 1127 (Australia)

Session 4618
October 15, 1956
Hollywood, California

*Tex Ritter with Orchestra and Chorus
Conducted by Van Alexander*

MASTER NUMBER	TITLE	RELEASE NUMBER
16113	He Is There	Capitol (F) 3589 Capitol CP 1163 (Australia)

Listings began in RR36, July 1961
Given are Masters, Dates, Tune Titles and Artist Credits

REV. BEAUMONT & CONGREGATION

8700 4/18/29 In Hell He Lifteth Up his Eyes

JACK BLUE'S TEXANS

8701 4/19/29 Huggable Kissable You.
8702 " I Kiss Your Hand, Madame
8703 " 'Yo Te Amo' Means I Love You

WILLIAMS BARON(sic)

8704 4/19/29 Ruby

JOE DUBIN'S DANCE ORCHESTRA

8705 4/23/29 Where Has Mammy Gone?

TOMMY DOWD'S DANCE ORCHESTRA

8706 4/23/29 Why Can't It Be Me?

RUSSELL CARLSON'S DANCE ORCHESTRA

8707 4/23/29 The Oliver Twist

FRANK LUTHER

8708 4/24/29 Blue Yodel # 4

THE ROUNDERS

8709 4/25/29 When My Dreams Come True
(108807)
8710 " That's You, Baby
8711 " Sing a Little Love Song

GEORGE BEAVER

8712 4/26/29 You Were Meant for Me
8713 " Broadway Melody
8714 " Beautiful

SAM LANIN & HIS ORCHESTRA

8715 4/26/29 Do Something!
8716 " From Sunrise To Sunset (From
Sunset to Dawn)
8717 " I'm Just a Vagabond Lover

ADRIAN SCHUBERT'S SALON ORCHESTRA

8718 4/30/29 My Heart is Bluer than Yof Eyes
8719 " Pretty Kitty Donahue
8720 " Mother Dear

ROY SNECK'S TRIO

8721 5/1/29 Coquette
8722 " Blue Hawaii

DIXIE MARIMBA PLAYERS

8723 5/1/29 Blue Hawaii
8724 " Pagan Love Song (Remade 5/29/29 & 7/12/29)
8725 " Sleepy Valley

WILLIE CREAGER & ORCHESTRA

8726 5/2/29 In a Love Nest
8727 " I Feel as Happy as a Lark
8728 " Why Should I Take You Back?

FRED RICH & ORCHESTRA

8729 5/3/29 Jeriche (remade 5/14/29)
8730 " The One in the World
8731 " That's Living

HARRY HALEY

8732 5/3/29 Just One More Waltz with You, Sweetheart
8733 " (I'm Longing for) The Girl I've Never Seen
8734 " Ev'ryone Loves Me But You

EDDIE LLOYD & HIS SINGING BOYS

8735 5/6/29 Walking with Susie
8736 " Heigh-Ho, Everybody, Heigh-Ho
8737 " To Be in Love (Espesh'lly with You)

ADRIAN SCHUBERT'S SALON ORCHESTRA

8738 5/7/29 Just Another Kiss
8739 " My Dear

RUSSELL CARLSON'S DANCE ORCHESTRA

8740 5/7/29 The Desert Song

FRANK LUTHER

8741 5/8/29 Eleven Cent Cotton

LUTHER & ROBISON

8742 5/8/29 The Utah Trail

TONY PARENTI, Clarinet Virtuoso w/ piano acc.

8743 5/10/29 St. Louis Blues
8744 " Old Man Rhythm
(N.B.: Both of these titles remade 6/28/29)

(to be continued)

(cont'd from RR179/80)
Reminiscences (1905 to 1946)

At this point David Griffiths takes over. Thank you Bertrand Demeusy! for the first four installments which appeared in last four issues..

CLYDE BERNHARDT

Part Five

CLYDE BERNHARDT DISCOGRAPHY - Compiled by David Griffiths.

Alex Hill and his Hollywood Sepians: Joe Thomas, Dick Green (tp); Clyde Bernhardt, Fonley Jordan (tb); Albert Nicholas (clt/alto); George James (alto); Eugene Sedric (tnr); Alex Hill (p); Eddie Gibbs (gtr); Billy Taylor (bass); Harry Dial (dr).

New York City - September 10, 1934.

15879-1 Ain't It Nice ? Voc. 2826, Br A-500495.
15880-1 Functionizin' -

Edgar Hayes and his Orchestra: Edgar Hayes (p); Bernard Flood, Henry Goodwin Shelton Hemphill (tp); Robert Horton, Clyde Bernhardt, John Haughton (tb); Stanley Palmer, Freddie Skerritt (altos); Crawford Wethington, Joe Garland (tnrs); Andy Jackson (gtr); Elmer James (b); Kenny Clarke (dr); Orlando Robeson (vcl).

New York City - March 9, 1937.

M-198-1-2 Sweet Is The Word For You (vcl OR) Vri 513
M-199-2 Sylvia Rejected
M-200-1 Just A Quiet Evening (vcl OR) Vri 513
M-201-1-2 Manhattan Jam Vri 586, Voc. 3773

Edgar Hayes and his Orchestra: Personnel as above, but Leonard Davis (tp); Joe Britton (tb), Rudy Powell (clt/alto) and Roger Boyd (alto) replace Hemphill; Haughton; Palmer and Skerritt. Add James Clay Anderson (vcl).

New York City - May 25, 1937.

62217-A Caravan Dec 1338, M-30082, X-1484, Br80139
62217-B Caravan 02448, A-81417, A-505101.
62218-A Edgar Steps Out Dec 1338, M-30082, X-1456, Br 80139
62219-A Laughing At Life (Vcl -JA) Br 02520, A-81420.
62220-A Stomping At The Renny Dec 1416, Br 02520, A-81420, A-82682.

New York City - July 6th 1937.

M-201-3 Manhattan Jam Vri 586, Voc 3773 (?)

NOTE: There is a possibility that this is a dubbing, see March 9, 1937.

Edgar Hayes and his Orchestra: Personnel as for May 25th 1937, but David "Jelly" James (tb) replaces Britton. Add Ruth Ellington (vcl), Kenny Clarke (Vibes).

New York City - July 27th 1937.

62450-A Laughing At Life (vcl -Bernard Flood) Dec 1416, Br A-81420
62451-A High, Wide And Handsome (vcl RE) Dec 1382, M-30081, Br 02482, A81418
62452-A Satan Takes A Holiday -BM-1077 -

Edgar Hayes and his Orchestra: Personnel as for July 27th 1937, but Bill Darnell (vcl) replaces Ellington.

New York City - October 11th 1937.

62675-A Queen Isabella Dec 1527, X-1460, Br 02540, A-81421
62676-A Old King Cole (vcl B.D.) - BM-1177 - M-30116, Br 02574, A-81472.
62677-A Shindig (vcl B.D.) Dec 2048, Br 02540, A-81421.
62678-A Let's Love (vcl B.D.) Dec 1665.

Edgar Hayes and his Orchestra: Personnel as for July 27th 1937, but William Mitchner (tnr), Eddie Gibbs (gtr) and Frank "Coco" Darling (bass) replace Wethington, Jackson and James. Earlene Howell (vcl).

New York City - January 14th 1938.

63157-A Meet The Band Dec 1940
63158-A Fugitive From A Harem Dec 1748, M-30130, Br 02596
63159-A Swingin' In The Promised Land Dec 1665
63160-A Barbary Coast Blues (vcl EH) Dec 1940, BM-1177, M-30116, Br0257, A-81472

Add James Clay Anderson (vcl)

New York City - February 17th 1938.

63294-A Help Me Dec 2193, Y-5416.
63295-A Without You (Vcl C. Bernhardt) -
63296-A You're My First Thought Every Morning (vcl JA) Dec 2048
63297-A In The Mood Dec 1882, BM-1053, M-30145, MU-60027, Br 80139, 02620, A-81098, A-81714, Pol A-61171.

63298-A Star Dust Dec 1882, 25106, M-30145, MU-60027, Br 02620, A-81714.
63299-A Sophisticated Swing Dec 1748, M-30130, Br 02596.

Dud Bascomb and his Orchestra: Dud Bascomb, Larry Sarno (tp); Clyde Bernhardt James Whitney, Steve Pulliam (tb) Bill Swindell (alto); Paul Bascomb, Johnny Hartzfield (tnrs); Dave McRae (brt); Sammy Banks (drms) plus others.

New York City - Late May, 1945.

133 Time And Again (vcl-Kenny) Deluxe 2004, 3004.
134 Let's Jump Deluxe 2005, 3005.
135 Somebody's Knocking (vcl-Clyde Bernhardt) -
136 Victory Belles Deluxe 2004, 3004.

The above is not a complete Discography of Clyde Bernhardt's work, but covers the years 1934 until 1945. Acknowledgement: JAZZ RECORDS A-Z 1897-1942 (Rust).

The Bernhardt musical saga will continue with Clyde's recollections from 1946 onward with Clyde directing his own correspondence about this period to DAVID GRIFFITHS. Thank you Clyde and Dave!

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME 2
ARTHUR LANGE TO BOB ZURKE
BRIAN RUST

CORRECTIONS AND ADDITIONS TO
BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
Minneapolis Mn Larkspur Calif.
55416 94939

(continued from RR177/8)

CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

I originally began this work using records from my own collection and from my auctions. Since then, a veritable avalanche of information has come my way resulting in my assuming more the job of compiler than of researcher. The main sources outside of my collection and records sent me, were STEVE ABRAMS who has sent a huge portion of this information and ROSS CUMMINGS who sent as much information as the two of us put together. I am also indebted very much to MAX VREDE whose notebook full of information on the Paramount label and its subsidiaries added 90% of what we know about that aspect of the recorded legacy. In addition to these three, several other collectors contributed much information. I know I'm bound to leave a name or two out, due to lost scraps of paper, moving, etc., and to them, my apologies. Here follow the names of those contributors, without whom, this work would not have attained the proportions of importance that it has, and to them a hearty THANK YOU!!
BRIAN BOYD BILL WHITE ED POLIC ROBERT W. LONG
JAMES PARTEN NEIL MCCAFFREY STAN TURNER JIM HAYES
STAN HESTER MIKE LANGRIDGE JACK LITCHFIELD JOHN LEIFERT
(the above are not in alphabetical order nor importance, they are all members of a great research team... Thank you, again!)

I sometimes changed abbreviations as I went along, but I think all are standard. If last pseudonym does not have "ALL as..." or "BOTH as...", etc. before it, it applies only to the last entry. The Crown label needs much research, and as the reader goes through this listing, it will become apparent that many of the names on Crown were pseudos, for a central core of house bands. Steve has informed me that the 30's ARC Take "A" meant the first issued take, rather than the first take recorded. Also, as far as I can tell, all Varsity reissues are dubs. In addition, there are many foreign issues listed in the new green cover edition of JAZZ RECORDS that overlap to the dance bands. And to BRIAN RUST our gratitude for compiling the initial work which has provided us the impetus to go forth and augment his work with additions and corrections. Cumulative research is the name of the game. Knowledge is always the winner.

(Editor LK note: After discussing this matter with compiler Bill Frase we decided to back track to the beginning of VOLUME 2, page 1017 to be more exact, so that our research fraternity may be further enlightened with the addenda that has recently come forth)

P. 1017 Mx. 737-A on Lin 2156 as Lincoln D.O.
Correct issue for Mx 738-C is Cam 452. Lin 2138 as Lane's D.O.
To Mx 739-C add Lin 2141 as Lane's D.O.
To Mx 749-B add Lin 2141 as Lane's D.O.
Correct issue for Mx 789-B is Cam 482
Mx 816 take D
To Mx 829-A add Muse 426
Add Mx 830-B Toodle-oo on Cam 506 & Lin 2185 (Lin as Dale's D.O.)
To Mx 834-C add Lin 2163 as Lane's D.O.
Note at bottom of page is in error. Lin 2185 also as Lincoln D.O.

P. 1018 Correct issue for Mx 853-C is Cam 508
To Mx 952-A add Lin 2190 as Lane's D.O.
Mx 974 take A
Newer Again is Mx 1005-A
Add: Back In Hackensack, New Jersey (Mx 984-A) on Cam 558
Add: Mx 985-A Don't Blame It All On Me on Cam 558
To Mx 1045-E add Cam 575

P. 1019 To Mx 1070-A add Tre 475 as Tremont D.O. Lin 2226 as Lincoln D.O.
Where Is That Old Girl Of Mine? is Mx 1074-C
To Mx 1087-B add Tre 492 as Carl Gay's O.
Mx 1104-A has -vIK, add Lin 2241 as Lane's D.O.
To Mx 1125 add take A
To Mx 1894-C add Ro 214 as Romeo D.O.

P. 1020 Tyone - My Own Tyone has a vocal duet, add Ro 203 as Romeo D.O., and this title is from Mx 1958-D
The Jazz Patrol is Mx 3327, add Cam 8315 as Al Alberts & His O.
Note regarding Mx 3436 also applies to Mx 3435
To Mx 12049 add take B and EBW 4251 as Pavilion Players

P. 1021 Mxs DAL-716/7 both take A
The name "Henry Lange" was also used on Bwy 1487 for Paul Small, q.w.
This was probably a typographical error for "Henry Large", an obvious twist on Paul Small's name.
To Mx 8385-A add St 9399
To Mx 8386 add takes A & B and St 9399

P. 1022 To Mx 8442 add takes A & B and St 9427(A)
To Mx 8921 add Cx 40343 as The Dixie Boys
To Mx 8922-A add Cx 40343 as Howard's Arcadia O., and St 9563
To Mx 32743-2 add HMY B-5070
Mx 142353 take 2
Mx 142354-1 has -vIK as "Frank Harris", add Col 0542 as Denza D.B.
Mxs 142887/8 both take 4
Mx 143354 takes 4 and 9 (remake), -vLewis James & Elliot Shaw
Mx 143355 take 2

P. 1023 Caresses is Mx 41544-1
Nightingale is Mx 41545-1
Spread Yo' Stuff is Mx 69057
Add: Mx 7431 Make Believe on Gnt 4678, St 9098

P. 1024 To "Two Sweet Lips" add Re 918 as Gotham Favorites
To "My Mammy" add Re 917 as Gotham Favorites
Add Mx 8138-C Make Believe on Od 20037
To Mx 7478-A add St 9124
"In A Boat" is Mx 7477, add St 9122
"Rebecca" is Mx 41724-3, add Re 934 as Gotham Favorites
To Mx 7519 add take A
Mxs 7520, 7520-A, 7520-B all issued
"In A Boat For Two" (Cd1) is Mx C688
"Cherry Blossoms" is Mx C687
To "Cherie" add Re 994 as Gotham Favorites

P. 1025 Mx 8065 on Ed 50823
Mx 8066 on Ed 50823
To "Where?" add Re 9131 as Gotham Favorites
To "Sally, Won't You Come Back?" add Re 9109 as Gotham Favorites
"Stolen Kisses" is Mx 8176-C
"Saturday" is Mx 7572, add St 9151
To "Sweet Lady" & "Yoo Hoo" add Cleartone C-88 (add Conn. 3021 to Sweet Lady)
To "Just Like A Rainbow" add Re 9113 as Gotham Favorites
To Mx 41957-4 add Or 101 as Oriole D.O.
"Yoo Hoo" (Aug. 26) is Mx 41958-3, add Re 9121 as Gotham's Favorites and Or 103 as Oriole D.O.
To Mx 7621 add take A (St 9166 uses this take)
To "Say It With Music" add Conn 3021; To "It's You" add Conn. 3025

P. 1026 "It's You" is Mx 7649-A, add St 9171
"Bimini Bay" is Mx 7650-A, add St 9171
To Mx 42068 add take 3 (on Re 9150)
Correct Mx for "All That I Need Is You" is Mx 7700, and add St 9204 which shows 77001-C in wax
"Leave Me With A Smile" pressed from Mxs 7672, 7672-A, 7672-B, add St 9180(A)
"Wabash Blues" pressed from Mxs 7673 and 7673-A, add St 9180(A)
To Mx 7725 add Apex 493 and take A on St 9202
To Mx 7726 add EBW 3709 and take A on St 9204 & take B (on Con 3041)
To Mx 7727 add take A, St 9202(B), RichTone 7022 as RichTone D.O., Peerless 1001 as National D.O., & Apex 493
To Mx 7734 add take B (on St)
To Mx 7735 add take B (on St)
Add "Ain't We Got Fun" on Fed 5156
Add Mx 2-1182 "It's You" on Fed 5160 as Lanin's Roseland O.
Add Mx 1-1183 "Learn To Smile" on Fed 5127, Sil 2127
"Angel Child" is Mx 42131-1
"Just A Little Love Song" is Mx 42132-1-3, add Re 9179
To Mxs 7771 & 7774 add St 9220

P. 1027 Add "Some Sunny Day" Fed 5191
"California" -
"Nothing But" Fed 5250
"Sweet One" -
To Mx 7838 add take C and St 9252
To Mx 7839 add St 9248
To Mx 7950 add Take A on St 9275, Gnt G-4920 (as "Bummel Petrus"), Apex 437 and Apex 486
To Mx 7951 add take B on St 9275, Gnt G-4920 (as "Die Parade Der Holz Soldaten"), Apex 437 and Apex 486
To Mx 1222 add take 3
Mx 1223 take 5, correct Ban issue is 1129
Mx 5040 take 1
To Mx 8167 add take A on St 9344
To Mx 8168 add take B on St 9342
Mx 5049 is take 2 on NML 1034 "Sweet One" is Mx 42310-1

P. 1028 Mx 5068 take 1
Mx 5070 takes 2 & 3
To Mx 8197 add St 9351
To Mx 8198 add EBW 3898 as Pavilion Players and St 9363
Mx 5101 take 2
Mx 5102 take 4
Add: Mx 182-3 "By The Shalimar" Pm 20233, Fur 11233, Bwy 11250, Hg 811
To Mx 8289 add take A on St 9373
To Mx 8290 add take A and EBW 3927 as Regent O., and St 9373
To Mx 5126 add take 2 on NML 1033 as NMLDO
To Mx 5139-5 add NML 1039 as NMLDO
Mx 5140 is take 1 on Or 112
To Mxs 8333/4 add St 9396
To Mx 70149 add PA 10543

P. 1029 To Mx 70219-A add PA 10543
To Mx 8441 add St 9418
Mxs 70377/8 both show take 2
Mx 5323 take 2
To Mx 5345-2 add NML 1081 as Master Melody Makers & Dom 304 as Missouri Jazz Hounds. This issue shows Mx as 10041.
To Mx 5346 add take 1
Add: LANIN'S ROSELAND ORCHESTRA:
1-2119 First, Last And Always Fed 5318
1-2123 Love (My Heart Is Calling You) -
3-2125 Love (My Heart Is Calling You) -

P. 1030 Add: LANIN'S ROSELAND ORCHESTRA:
2-2196 I've Got A Song For Sale Fed 5348
Lowey, Come Back -
Mama Goes Where Papa Goes Fed 5331
Behind The Clouds Fed 5343
"Toodle-oo" is Mx 3135-2, add Tri 11361 as Majestic D.O.
To Mx 5382 add take 1
To Mx 5383 add take 6 (remake)
To Mx 5392 add take 2
Mx 5396 take 3
To Mx 5397-2 add NML 1076 as MLDO, and take 1 on Or 186 as St. Louis Hot Seven, and Dom 306
Add Mx 5398-2 Why Did I Kiss That Girl? -vArthur Hall on Ban 1306 as Six Black Diamonds.
To Mx 819-A add Tre 442 as The Senators
To Mx 820-C add Tre 453 as Frank Baker's Group
Mx 72307 take B

(to be continued)

DISCO-ING IN (Blacker) (cont'd)

A Royale 10-inch LP has been reported to me on which seven titles were reissued; the eighth remains untraced, and one wonders why it wasn't put out on the LP.

In a related matter, I listed the masters of the one known record in album H-104 "Strauss Waltzes" as follows:

8018: (E122-E125-X10)-"Southern Roses/Voices of Spring"

Since publishing that information, given me by Harold Flakser, I found a copy of Philharmonic album number 5, whose masters are presumably the same as were used on the Hit album. Its records and their master numbers are tabulated hereunder:

- FR 45 A(I-9)-"Blhe Dalmbe Waltz"
- G(I-123-X10)-"Voices of Spring"
- FR 46 A(I-10)-"Wine, Women and Song"
- B(I-20)-"Tales from the Vienna Woods"
- FR 47(AI-8)-"Emperor Waltz"
- C(0-5)-"Sweetheart Waltz"
- FR 48 A(I122-X10)-"You and You"
- B(I-72-A)-"Southern Roses Waltz"

If anyone cares to venture any intelligent explanation of why records FR-45 and FR-47 designated their sides as "A" and "C", I'd love to hear from him! Another note: Just to be on the safe side, I ran A-B comparisons between the records in this set and those of Masterpiece album A5, which was made up of USRC masters by Jack Shil-kret's Concert Orchestra reissued from Varsity, with a view to determining whether these Philharmonics were dubbed, and had crazy master numbers added just to confuse matters. In seven out of eight titles, I could be positive that this was NOT the case; as there was no Varsity version of "You and You", I can't be sure of that one, but I doubt whether it is a dub either. I have also wondered why Eli Oberstein didn't simply reissue the USRC sides for this album and/or its counterpart on Hit; I'd guess the explanation for that is that he didn't have access to those masters anymore because they may have been sold outright to Musicraft, producers of the Masterpiece records.

To repeat a question: why on earth hasn't anyone found a copy of Hit album H-1, the 2-disc set of Victor Herbert songs by Elsie Houston and Fred Ruffsmith? SOMEBODY must have it! That goes for the other undocumented albums in the series; one copy of each of them has to exist somewhere! We'd like the data on them, if you have it.

Ben Burley gone!

I have been advised of the passing, in December of last year, of Benjamin Burley, a former member, during the early 1940's, of Borrah Minnevit's Harmonica Rascals. He had lived in retirement for many years in Tavares, Fla.

...And that clears the shelves for the present; I'll be writing on single subjects for a while now, until I accumulate more oddments. Keep tuned for further madness in future issues... Comments to GEORGE BLACKER

345 1/2 So. Main St., Cheshire Conn. 06410



JACQUES THIBAUD VIOLINIST

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COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM

JACQUES THIBAUD

JACQUES THIBAUD, the celebrated French violinist, was born in Bordeaux, France. His father, a gifted musician, introduced him to the mysteries of violin technique. By the age of thirteen his skill was such that he won immediate admittance to the Paris Conservatoire where, under Professor Marsick, the Thibaud talent advanced amazingly — within three years he captured the first prize, and not long after that he became a member of the Colonne Orchestra. That event marked the beginning of a concert career that has gone uninterrupted forward. It was not long before the name of Jacques Thibaud became known throughout Europe as a "box-office attraction".

An extensive concert tour of America (his second) was abruptly brought to a close by the World War. Thibaud's military duties as a soldier of France were of a hazardous nature. Early in war he was seriously injured and recovery was slow. A leave of absence, however, brought him back to good health so that he was able to return to the concert stage in the fullness of his artistic powers. Since then he has gone on to further heights, playing all over Europe with a success that still claims for him the title of "France's greatest violinist." The demand for Jacques Thibaud's appearances abroad have made it necessary for him to confine his American tour to alternate seasons.

PRESS NOTICES

NEW YORK TIMES
"Great purity of tone and dignity of style — remarkable warmth of feeling."

CHICAGO HERALD-EXAMINER
"His playing served to display once more the outstanding characteristics of this Frenchman's attitude toward the violin — studied elegance of style, the feeling for nuance, the sure tracing of the musical outline, that make him an aristocrat of his art."

NEW YORK EVENING POST
"His playing that is flawless from every possible point of view."

-above from the 1931/2 Season
Columbia Concerts Corp. Artists
Almanac (pgs. 190/1).

Trios (COLH 75) and the Schubert Trio (COLH 12). Creighton does not report an LP issue of the Debussy Violin Sonata, but it did appear on VSM OVD 49.323, a collection of very interesting historical recordings titled "Homage a Debussy." It was listed in the 1969 French Diapason catalog, but possibly because the remainder of the set was not violin music Mr. Creighton overlooked it.

The collection of shorter works that has reappeared on Japanese Angel GR-2079 omitted some of Thibaud's best records. I regret the absence of Beethoven's Romance in F, which has not had a better performance, on the LP transfer. Perhaps it was not chosen for reissue because of the piano accompaniment instead of an orchestra, but the pianist in this case was the noted British performer and teacher, Harold Craxton, who gives Thibaud excellent support. Although it never has come out on LP, so far as I know, the recording was on Victor 5606 and HMV D.B. 904 and well worth searching out. It could be described as scarce but not rare.

Another outstanding Thibaud recording is rare in this country. It appeared only on a Japanese Victor 78. The recording couples the Bach Preludio and Gavotte from the Partita No. 3. Tom Clear issued the Preludio only in his Augmented History set (TLC 2580, now out of print). I wish we could have had the Gavotte also; however, Thibaud's earlier Fonotipia recording of the Gavotte was issued on Pearl GEM 102, also out of print.

Jacques Thibaud remained popular in Japan for many years. Japan was his destination when he left on his fatal air trip in 1953. He never reached Japan; the plane crashed in southern France and we lost the greatest French violinist of the twentieth century. Four years earlier, another great French violinist, Ginette Neveu, also died in an air crash. Mile. Neveu won the Ysaye Concours in the 1930s. David Oistrakh took second place and Henri Temianka third, which certainly shows what the competition was like. In one of those incredible coincidences that turn up in life, but would be hooted down in fiction, Thibaud spoke of Neveu's death to Daisy Kennedy, only a week before he was to be killed the same way. Miss Kennedy herself regarded Thibaud as representative of French violin playing at its best. "I could never play the violin like that," she said. Nor could anyone else.

comments to JOHN S. LEWIS Box 19475, Univ. Sta. Arlington Texas 76019

RAGGING THE CLASSICS (Lewis) (cont'd)

A good many of Jacques Thibaud's recordings, both with the trio and with Cortot and Marguerite Long, appeared on the "Great Recordings" series. Most are no longer in print, but the Archduke Trio and the Kakadu Variations on Seraphim 60242 is available. The Kakadu Trio (Variations on Mozart's "I Am the Tailor, Kakadu") is unlisted in Creighton because the recording had never been issued until the Seraphim LP came out, after the Creighton compilation was published. The "Great Recordings" series, or "GROC's" as they are often called, are interesting themselves. The letter prefixes, COLH, COLC, and COLO, and their numbers are uniform on U. S. Angel, British HMV and Columbia, and French VSM, Columbia, and Odeon. The equivalent German series used a different numerical scheme and some of the German GROC's were mastered by German engineers with considerably better results than the French had obtained.

Not all GROC's appeared in all countries served by EMI affiliates. Those that came out on Angel in the U. S. of course bore the recording angel trademark. But since EMI cannot use Nipper or the Columbia Magic Notes logos in the U. S., when the EMI affiliates in France and Great Britain pressed theirs for American export they utilized the Pathé and Odeon trademarks respectively. The last letter in the prefix gives the clue: if the prefix is COLH the record came out in France on Voix son Maître; COLC represented Columbia and COLO Odeon. British GROC's added the letter "P" (probably for Parlophone) to the four-letter prefix and utilized a black Odeon label with silver lettering. German pressings in the 1950's and 1960's used a five-digit number with an E (for Electrola), C (Columbia), and O (Odeon) prefix for imports to the U. S. The Electrola and Columbia labels were simply covered by an Odeon sticker to conceal the proscribed trademark. I have not caught on to the Italian scheme; those I have seen simply have an Odeon sticker covering up the Voce del Padrone dog. Japanese Toshiba used the Angel trademark but a separate numbering system, and some things never issued in Europe came out on Japanese Angel.

Later GROC issues in Europe utilize an entirely different numerical system that seems to be more or less uniform, except in Great Britain, and of course in recent years the Japanese have been most active with reissues and continue to use the Angel trademark with a GR prefix.

James L. Creighton's DISCOPAEDIA attempts to distinguish between U. S. and French GROC reissues by indicating U. S. issues as Angel and French and British as HMV, but there seem to be some inaccuracies. So far as I know, Thibaud's Beethoven Kreutzer was not issued on U. S. Angel but is so reported. Perhaps it was issued on Angel in Canada, but my copy is on English Odeon PCOLH 92. On the other hand, the Archduke Trio (COLH 29) did come out on Angel despite the entry. So did the Haydn and Mendelssohn

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